

WALL OF HADRIAN: TRANSYLVANIA COLLEGE AND HER CENTURY-OLD GREEK REVIVAL
BUILDING: OUT OF THE TOMBS AT CORINTH: PART II: THE CARTA GLORIA

ART AND ARCHAEOLOGY



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FIG. 1. ROMAN WALL AT CUDDY'S CRAG.

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ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXIX

JUNE, 1930

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THE WALL OF HADRIAN

By IAN C. HANNAH

THE world contains no grander monument of Roman power than the great wall that stretches across the wild Northumbrian and Cumbrian moors from the Solway to the Tyne. Rome herself possesses nothing that in quite the same way impresses on the beholder the former greatness of her power as this stupendous military work on a remote and barbarous frontier.

It was in truth the only place where her soldiers stood on guard in the real north of Europe. On the mainland the imperial borders were along the Rhine, hardly further north than the southern limits of the British provinces, whose value was very largely owing to their supplies of purely northern products, such as hides and wool. Roman Britain was somewhat sharply divided into a civil territory and what might appear rather disproportionately large

military districts. The civil area was roughly bounded by a line running from the North Sea to Isurium (Aldborough, near York), thence to Deva (Chester) and along the Welsh frontier to Isca Silurum (Caerleon-On-Usk), while on the other side of the Bristol Channel it hardly extended west of Isca Dumnoniorum or Exeter. The huge northern military district stretched from the neighborhood of Eburacum (York) to the Wall of Hadrian, sometimes indeed right up to the Vallum of Antoninus Pius, which was an earth rampart crossing the island between Clota and Bodotria, or roughly Glasgow and Edinburgh. Wales was bridled by an elaborate block-house system; but little was done to Romanise the tribes, which continued to live their own lives, rather like some of the peoples on the frontiers of British India today: left alone so long as they

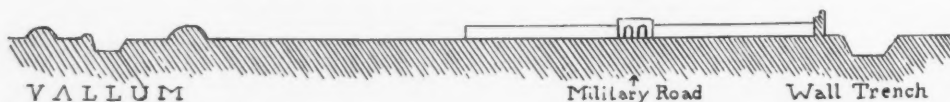
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did not interfere with the communications of the dominant power. It is one of the greatest puzzles connected with the study of Roman Britain that we find only the very slightest traces of imperial occupation in Cornwall, though that peninsula had for centuries been well known to the Phoenicians for its tin-mines and the demand for that metal had certainly not diminished when the Romans conquered Britain.

The parts of Britain that the Romans made use of for civil occupation were thus roughly the areas of England south of York and east of Exeter, with the tiniest slice of Wales. Within this area lived a flourishing community

That at least some ordinary workers could write it is proved by the fact that a London laborer once scratched on a tile "Austalis does a fortnight's idling every single day!"

Beyond all question the Wall of Hadrian was the best place for the frontier of Britain, including all the territory that could possibly be of value to Rome, with a minimum of wild mountain wastes ideal for Celtic warfare, costly and most difficult to patrol, while it took advantage of a position which strategically is singularly strong. There can be little doubt that it was Hadrian himself who, during his visit to Britain (about 122 A.D.), decided upon the raising of the



which occupied towns or country villas, enjoyed the luxuries of high civilization with splendid houses warmed by hypocausts, furnished with mosaic floors, and provided with all the comfort that the baths and the sumptuous feasts of Rome involved. They were an industrious community who made their country famous for its wheat supplies, its cloth and its varied mineral products. They soon learned to make excellent pottery and to produce the chief requisites of Roman civilization, while carrying on a vigorous trade, attracting at any rate to the hot springs at Bath visitors from all the northwestern portion of the empire. The number of Romans was certainly small; it was the Celts who learned to live in the Roman way. The Latin language must have been fairly well established, for inscriptions have not come down to us in any other.

wall. So great a work was calculated to appeal to so keen a builder; no mere legate could have taken the responsibility of spending such enormous sums. It was in accordance with Hadrian's whole policy of drawing in the frontiers to get a more strategic line and to ensure peace with neighboring states. It was undoubtedly a serious blunder when his successor, Antoninus Pius, moved up the border to the line of Clota and Bodotria (Clyde and Forth), including the unpatrollable wilds of Galloway, without the addition of any territory for which the Romans had real use, besides most unduly lengthening the communications between the frontier and the legionary fortress of Eburacum. Since Antoninus was called Pius on account of his extreme reverence for Hadrian's memory, it was perhaps the action

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rather of his lieutenants than of the emperor himself.

Agricola in earlier, and Septimius Severus in later times attempted the perfectly impossible task of abolishing all frontier problems by conquering to

course of his military operations Agricola built forts across the isthmus and connected them by a military road, which is known today as the Stanegate. At a later time was thrown up the mysterious earthwork known as the



FIG. 2. SHOWING HYPOCAUST, CILURNUM (CHESTERS).

the furthest limit of the island, but it is noteworthy that we never hear in Roman times of the great barrier of the rocky Cheviots, which for nine centuries have formed the famous border between England and Scotland.

The whole purpose and character of Hadrian's Wall are matters of the very greatest uncertainty; there seems to be a fate that each new excavation raises more problems than it solves. It seems probable, however, that in the

vallum, of which no one has as yet succeeded in giving any really satisfactory explanation. It consists of a broad, flat-bottomed ditch or fosse, on each side of which is a level berm bordered by a large bank or rampart both north and south. On the edge of the southern berm beside the fosse is a smaller bank which was perhaps made on some occasion when the ditch was cleaned out. This work could serve no strictly defensive purpose and



FIG. 3. ROMAN STREET, SHOWING CENTRAL DRAIN AND BARRACK-WALLS ON EITHER SIDE, AT CILURNUM (CHESTERS).

the only explanation—that it was intended as marking the boundary of the empire—is by no means satisfactory, if only because other works set it off in the most uncompromising possible way.

To the north of the *vallum* at varying distances across the isthmus Hadrian constructed a series of forts, some of which were on the sites of earlier ones. Very clearly as an afterthought these were all connected by a great wall extending from the Solway at Bowness to Segedunum on the estuary of the Tyne, the place later to be called Wallsend, better known to the world in connection with its coal than for all its archaeological associations. The distance is about seventy-three miles.

That the wall was not part of the original design is clear at many of the forts, which it joins awkwardly and irregularly at corners, while at Borcovicium it involved the reconstruction of one of the turrets. East and west the wall crossed fairly level ground and has mostly disappeared; many miles out from Newcastle it forms the foundation of Wade's military road. In the centre it traverses wild mountain moorland of grandeur unsurpassed, dipping into the valleys, crossing the hills and for miles standing at the summit of a magnificent basalt escarpment, the wild and rugged, often mist-wrapped hills but little different today from what they must have been when the legions thundered past. A fairly

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typical section appears in Fig. I, the photograph (taken from the top of the wall at Cuddy's Crag) showing the great rampart extending for miles toward the west, for the most part crowning a steep escarpment toward the north, the wild country of the Caledonian tribes, but from the south approached by a gentle slope. Usually the wall is within about sixty or eighty yards north of the *vallum*, but in one place the distance is but thirty yards, in another half a mile. There is most puzzling evidence, particularly near Birdoswald, the Roman fort of Amboglanna, that at one time there was a wall of earth with turrets of stone, but that very shortly this was replaced by the great wall of stone. Extremely inter-

esting excavations were carried out in 1928 for Durham University by F. G. Simpson. From the absence of turf on the surface of the fosse in connection with it (revealed by cutting a peculiarly interesting section), it seems likely that this earth wall was superseded almost at once.

On the north side of the wall, except where the wild precipice would make it absurd, just beyond a berm some 20 feet wide, there is a ditch, and the certainty that the soldiers looking over the parapet could see to its bottom, enables us to say definitely that the height of the wall including its parapet was about twenty feet. Recent excavations seem to have established the fact that the original foundations were



FIG. 4. A VIEW OF THE NORTH GATE, BORCOVICIUM (HOUSESTEADS).

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laid down some ten and a half feet wide for a wall just one foot less thick and that for some distance from the west this was actually erected. Then the amount of building material required was found to be so prodigious that the width of the wall was reduced to about seven and a half feet. Both sides were faced with rather rough ashlar, kept in regular courses as a rule following the slopes of the hills. The interior was a solid mass of concrete and the facing stones being fairly long no provision for bonding was made. Different sections were entrusted to separate military units which were diligent in erecting tablets to record their work. In some sections near Aesica (Great Chesters) the wall was actually built in a position south of the prepared broad foundation, which was left to be a puzzle to modern antiquaries!

Small forts called mile-castles were constructed at the end of each Roman mile, these as well as all the forts having gateways opening toward the north. Between each pair of mile-castles are two turrets. As is invariably the case in second-century work all projections are toward the Roman side so that an uninterrupted line is presented toward the tribes. The boldly projecting apsidal bastions that are so prominent a feature of the forts erected for the Count of the Saxon Shore and the Aurelian walls of Rome (carried on into the military architecture of the middle ages), seem to have been invented in the latter part of the third century. Unlike the castles and city-walls of mediaeval times the wall was not intended to be defended or attacked. Rather it was a raised sentry path whence Roman troops could look far northward over barbarous lands, a monument to impress the tribes with

Roman might. If barbarous enemies approached the works the Romans would sally forth and engage them in the open wilds.

Between the *vallum* and the wall a military road connected all the forts passing through from the east gate to the west. The general character of all these forts was very much the same. In the centre stood the Principia or headquarters building, consisting of a cloistered court with round columns rather roughly formed, the entasis much exaggerated. From a second court opened a series of little chambers, the central one of which formed the regimental shrine where the standards were stored, and often a strong subterranean vault which kept safe the military treasure. This structure was largely used in all probability for administrative work and ceremonial purposes.

Close by it was the mansion of the commandant, which as a rule was rather disproportionately large. At Cilurnum (Chesters), which stands in the lovely park of a great English country house (Fig. II), more than one of its rooms was heated by a hypocaust, which was probably an extremely effective way of warming an apartment. The floor was raised upon a series of low pillars of brick or stone covered with flat stones on which the concrete was laid. At one end was the stoke-hole, and the furnace evidently permitted the fire to extend some way under the floor. The smoke and hot air were allowed to circulate throughout the space beneath the floor and to escape by means of a series of box-tile flues carried up all round the room just behind the plaster.

Very large and prominent were the barns in which was stored the regimental wheat that Caesar so often mentions. Invariably their floors were

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raised as a precaution against damp and there were extremely massive buttresses. Barrack-blocks with workshops of different kinds filled up the rest of the space within the fort walls. Figure III gives a fair idea of a typical street with central drain and substantial barrack-walls on either hand. The baths and temples with numerous other buildings were without the walls in the military space between the *val-lum* and the wall. Evidence is very marked that the health and comfort of the troops were well considered.

The highest and one of the best preserved of the wall-forts is Borcovicium (Housesteads), standing on its lofty wind-swept ridge, commanding most splendid views over miles and miles of magnificent hill country, the rocky Northumbrian lakes in sight toward the north. The north gate (Fig. IV) stands almost at the brink of the precipice, and at a time when Roman power was beginning to decline the rock was hacked away so that no wheeled vehicle could approach from without, a sad confession that the tribes could not be held in check as once they were. Immediately in the foreground of the picture is a remarkable tank made of stones that are not in their original positions. When this was being dug

out a Northumbrian laborer affirmed that it must have been used by the Romans to wash their Scottish prisoners, for on the border there is to this day some trace of the ancient feud!

It is certain that it was the delights of the baths and the luxury of Roman culture, rather than any coercion, that made the Britons proud of the Roman name, without the slightest wish for independence, groaning when at last the legions were withdrawn.

The whole wall is being scheduled as a national monument, a most desirable and far-sighted action. In by-gone days it has suffered very much from thieves of stone. Of its materials are very largely built the abbey of Hexham, the priory of Lanercost, Thirlwall castle, and many other well-known structures all along the line. The little church at Denton in Cumberland has one of the fort gates re-erected to serve as chancel arch. Far meaner buildings—farms, cottages and dykes (or unmortared walls between the fields), such as may still be seen in old New England—are also very largely made of Hadrian's stones.¹

¹Something of the romantic history of the wall may be gained by reading Kipling's *Puck of Pook's Hill*, or I. C. Hannah's *Voadica*. An excellent description is *Handbook to the Roman Wall*, by J. Collingwood Bruce.

THE SILENT TOMB

*The moonlight falls athwart the silent stones
Of ancient, desolate Pasargadae;
And in the silver light I read with awe
The simple words that star a mighty tomb
With fame that conquers all corroding years:
"Cyrus am I, O man, Cambyzes' son,
Founder of Persia's greatness, Asia's king.
Begrudge me not this monument."—Ah me!
How far above the race of common men
Rises this relic of an ancient king,
So cold and proud amid the ruins of time!
How noble is this tomb—and yet—and yet—
Where is thy greatness, Persia? Fled and gone!
And where art thou, O Cyrus, King of Kings?*

Herbert Edward Mierow



FIG. 3. DETAIL OF PORTICO, MORRISON COLLEGE, TRANSYLVANIA UNIVERSITY.

TRANSYLVANIA COLLEGE AND HER CENTURY-OLD GREEK REVIVAL BUILDING

By REXFORD NEWCOMB

THE beginnings of institutions in new lands are always interesting, and long have the early annals of church and school been cherished amongst our most worthy memories. *First*s in any realm have a perennial interest for most people, and particularly if that institution have, in addition to its claim as the pioneer in its field, a long and distinguished career of service. Such an institution is old Transylvania University at Lexington, Kentucky, which this year celebrates the one hundred and fiftieth anniversary of its founding.

Transylvania goes back in time to May, 1780, when the Virginia Assembly passed an act to establish a seminary of learning in what was then Kentucky County in the Old Dominion. The act, the passage of which was secured through the advocacy of Rev. John Todd of Virginia and his nephew, Col. John Todd of Kentucky, provided an endowment of 8,000 acres of land supervised by a board of thirteen trustees, and declared "that the seminary should be erected within the said county as soon as the circumstances of that county and the state of its funds will admit."

In July, 1780, 4,000 acres of the land appropriated was condemned, and appropriated to the use of the school, but difficult times occasioned by the Revolution were ahead, and little was done at actual founding. In May, 1783, however, a second act was passed by the Assembly, appointing a board of trustees numbering twenty-five, nam-

ing the institution Transylvania Seminary and appropriating 12,000 acres of land in addition to the original grant.

This act, which delegated to the board "all the powers and privileges that are enjoyed by the visitors or governors of any college or university within the state," established the right to confer the bachelor's and master's degrees and to grant "any honorary degree" which may be adjudged to gentlemen "on account of merit." Thus was founded Transylvania, the first college west of the Alleghenies, and one of the older colleges in the country at large.

Actual instruction, however, did not begin until in February, 1785, at which time an academy was opened at Danville, at the house of the Reverend David Rice, chairman of the board, and a graduate of Princeton in the class of 1761, with the Rev. James Mitchell as the first instructor. In 1789 the school was transferred to Lexington, and on April 10, 1790, the first commencement of the institution was held.

The school had no permanent home, however, until 1792, when the Transylvania Land Company of Lexington offered the trustees what is now Gratz Park in Lexington, provided they would locate the school in that city. This they agreed to do, at the same time repairing an old two-story brick house upon the premises which would serve as a classroom building. The Rev. James Moore, a Presbyterian clergyman, was put in charge, and the school began that interesting development

ART AND ARCHAEOLOGY

which was to transform the seminary into a full-fledged college. The *Kentucky Gazette* in 1793 boasted that "Transylvania Seminary is now well supplied with teachers of natural and moral philosophy, of the mathematics, and of the learned languages."

The next year, however, the Presbyterians, through whose instrumentality the institution had been established, became dissatisfied and most of those who remained upon the board resigned. This led, presently, to the establishment of Kentucky Academy, a rival Presbyterian school at Pisgah, seven

miles south of Lexington. This school, which opened its doors in 1795, was to be short-lived, however, and in 1798 it was united with Transylvania Seminary in the establishment of a new institution, to be known as Transylvania University.

But the University, like many institutions in pioneer communities, was to pass through many trials and vicissitudes, now reaching splendid academic heights under brilliant faculty leadership and financial prosperity, at other times plunged by religious antagonism and lean financial support

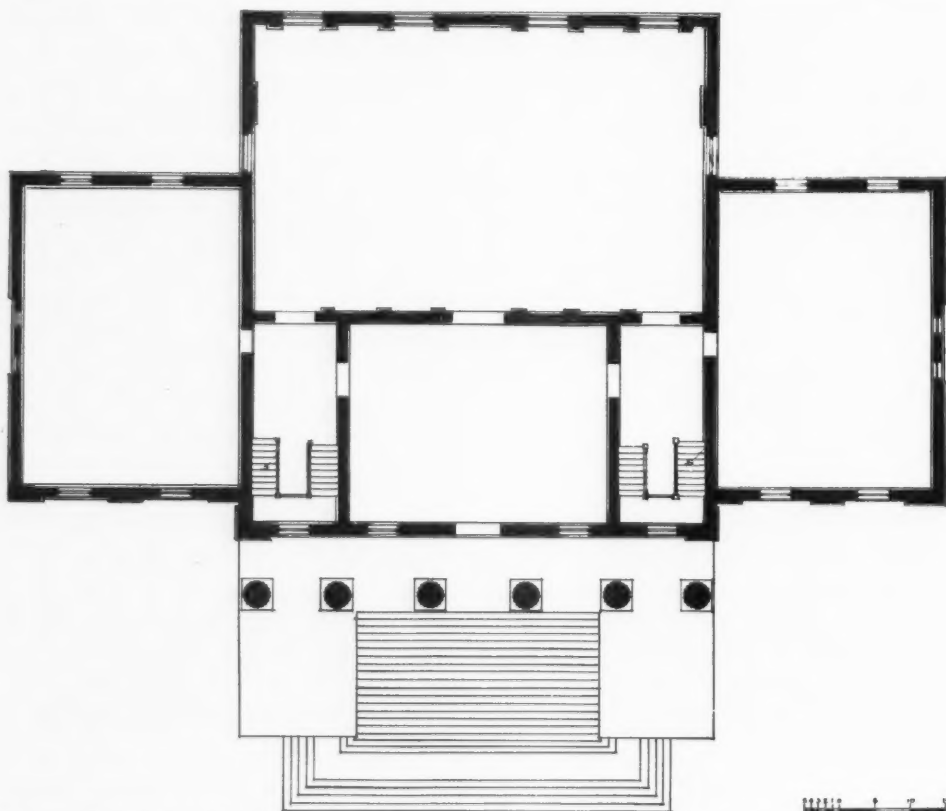


FIG. 1. FIRST FLOOR PLAN OF MORRISON COLLEGE, TRANSYLVANIA UNIVERSITY, LEXINGTON, KENTUCKY. MEASURED AND DRAWN BY ROBERT W. McMEEKIN, ARCHITECT.

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into a deep decline. Between the years of 1865 and 1908, Transylvania lost its name, if not its identity, in an amalgamation of educative agencies that looked toward the establishment of a greater university. In 1865, Transylvania was affiliated with a small school known as Kentucky University, and with the newly established Agricultural and Mechanical College of Kentucky, (now the University of Kentucky), under the name of Kentucky University. This arrangement proved unsatisfactory, and in 1878 the Agricultural and Mechanical College withdrew. The name Kentucky University was, however, retained by the remainder of the University until 1908, when the older name of Transylvania was resumed.

But it is not our purpose to recount the history of this pioneer mid-western college, redolent with memories of the brilliant Doctor Holley, Henry Clay, Professor Rafinesque, Doctor Samuel Brown, and others, interesting as that history would be, but rather to show how Transylvania, through the erection of Morrison College, aided the cause of classic architecture in America and to this day retains a splendid specimen of the Greek Revival upon its campus.

The construction of this noble building was made possible through the generosity of Colonel James Morrison, an early benefactor of the school, who, having settled in Lexington in 1792, was for many years chairman of the Board of Trustees of the College. In 1820 Colonel Morrison had Henry Clay, long his attorney, draw his will, and in this will he set aside a sum of \$20,000 to purchase a library for the school. When Mr. Morrison died, in 1823, it appeared that Transylvania had been made residuary legatee under the terms of the will, and that an addi-

tional sum of between \$40,000 and \$50,000 had thus accrued to the institution. Out of this money the fine old Greek Doric structure, now called Morrison College, was eventually erected.

In 1829, the university building in Gratz Park having burned, Mr. Clay was the leader of a movement to secure a more ample campus and a better structure for the young college. To this end he purchased, with money derived from the Morrison trust, two-thirds of the present campus of the college, and in 1842 with others he acquired the remaining third and presented it to the college.

At just the time the old college building was destroyed, there was much comment abroad in Kentucky regarding the fine new capitol building that was just being completed at Frankfort by a rising young architect of Lexington. This young man, then in his twenty-seventh year, was born in Lexington, November 15, 1802. He was educated in the common schools of his native city but did not attend the college, finishing his instruction at an academy conducted in the Blue Grass capital by a Mr. Aldridge.

Having also served an apprenticeship under his father, a competent and well-known builder of the city, young Gideon Shryock in 1823 went to Philadelphia, where he studied with William Strickland, then dean of American architects and a great champion of the Greek Revival manner. Another pupil of Strickland at the time was Thomas Ustich Walter, afterward the architect of Girard College, Philadelphia, and of the wings and dome of the National Capitol.

Returning to Lexington, Shryock was at once in busy building activities, but his first important commission did

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not come until 1827, when he entered a competition for the design of the new Capitol. And he won! The successful completion of this important structure established Gideon Shryock in the practice of architecture and to this calling he gave the best years of his life, erecting many important struc-

ture the testament of the late Col. James Morrison."

The contract and specifications for the edifice, still in existence, testify to the staunch construction methods of the day. The structure was to have been complete and ready for occupancy on November first, 1832, but appar-



FIG. 2. FRONT ELEVATION, MORRISON COLLEGE, TRANSYLVANIA UNIVERSITY, LEXINGTON, KENTUCKY.

tures at Lexington, Frankfort, and Louisville.

The Capitol, occupied by the legislature in 1829, was finally completed in the fall of 1830, and early the next year Shryock, who had in the meantime married at Frankfort, was back in Lexington. On June 30, 1831, the young architect signed a contract with the trustees of Transylvania University "for the erection of an edifice on the college grounds and in pursuance of

ently this was not accomplished, for in November, 1833, the Board of Trustees appointed F. L. Turner to go over the structure with the architect and ascertain just what work yet remained to be done.

This delay is, no doubt, explained by the severe epidemic of cholera which raged in Lexington between June and August, 1833. Vivid stories of this dire visitation are still told in Kentucky, and records prove that over 500

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persons in Lexington alone died of the disease during the summer. Family records of the Shryocks show that the architect's father, Captain Mathias Shryock, died on June 14, upon which day some sixty perished. The story goes that facilities were so scant for burial that the architect had with his own hands to inter his father. The quaint little Greek Revival monument which he subsequently erected over his father's grave is still to be seen in the old Episcopal Cemetery.

The commencement of 1833, held during the first week of November, finally dedicated the building, but even then completion of all details seems not to have been accomplished until June 1, 1834. A. S. Trotter, who inspected the structure during the autumn of 1833, says: "The whole building is divided into a hall, chapel, library, and recitation rooms, and is designed for the Academical and Law departments of Transylvania University. There are no rooms for lodging students, and as a security against accident by fire, one or more of the professors, by order of the faculty, are to sleep in the building. The rooms with the exception of the chapel are warmed by grates, firmly fixed, in which coal only is used. The chapel is heated by two closed stoves in which coal is also used as fuel."

A review of the cash payments and lands ceded to Gideon Shryock, the architect and contractor (or "*undertaker*" as the documents call him), indicate that the total cost of the structure must have been in the neighborhood of \$31,500. The building remains in very much the same form in which Mr. Shryock turned it over to the Trustees, except that the roof of the wings has been raised to amplify the third story. During the Civil War

Morrison College, with other structures upon the campus, was used as an army hospital, first by General Nelson of the Union Army and later by General Smith of the Confederate forces.

Since that disastrous period, Morrison College has served year in and year out its original purpose as a college building. And there it stands to this day, after nearly a century of usefulness, a monument to the good taste of the generation that raised it, and a splendid testimonial to the designing and constructive abilities of its architect. Unlike many an architect of his time, Gideon Shryock was at once a good archaeologist and a modern builder. He knew his Parthenon, his Erechtheion, his temple of Athena Polias at Priene and other Greek structures. This is attested both by letters he has left and by his work. His Capitol building he based upon the order of Athena Polias; his Morrison College upon the order of the Parthenon. But anyone who glances at our photographs or plan will see immediately that while he was saturated to his finger tips with the chaste spirit of the antique, he refused to be trammelled by it, as many a lesser man has been. His structures were for his day as near a perfect solution of the utilities and as

(Concluded on Page 285)

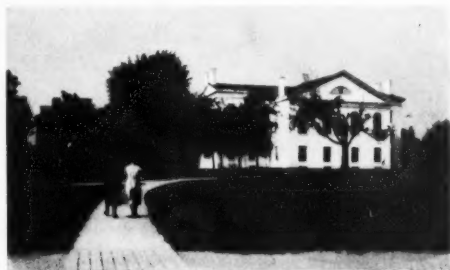


FIG. 4. REAR VIEW OF MORRISON COLLEGE, TRANSYLVANIA UNIVERSITY.



(UPPER) FIG. 12. EARLY CORINTHIAN PYXIS WITH ANIMAL FRIEZES AND ARCHAIC FEMALE HEADS SHOWING ORIENTAL INFLUENCE.

(LOWER) FIG. 15. EARLY FORM OF CORINTHIAN KYLIX.

OUT OF THE TOMBS AT CORINTH: II

By JOSEPHINE PLATNER

THE story of the Romans in the North Cemetery is written very plainly in the tombs. The exact date of their occupation is given us by two lamps which they left on the covers of two graves they had plundered: one is a Roman Augustan lamp; the other a Greek lamp of the Ephesus type (Figure 9) in use as early as the second century B.C., but often found at Corinth with Augustan coins which can not be later than that era. Inside these same tombs was found Roman pottery as illustrated in Figure 10, including the very interesting savings-banks which certainly reflects the shape of the familiar early beehive tombs and to some extent the function, since they too were treasures, so-called by Pausanias.

Strabo says that the Corinthian ware had a tremendous vogue in Rome during the Augustan Age and brought a very high price. Suetonius puts into the mouth of Augustus himself, "In silver once my Father dealt, now in Corinthians, I."

The biographer further adds that it is believed the Emperor put men on the proscription lists because of their Corinthian vases.

It is curious to see just what the Romans did in the North Cemetery. Lined up closely around the outside of

a sarcophagus on three sides were twenty-two early Corinthian vases. A few of these can be seen in the background of Figure 13. We opened the sarcophagus to find within a skeleton extending only to the knees, for a door had been cut in the lower end to allow for the extension of the lower legs and feet, as can be seen in Figure 11. What was inside but two Roman pots! The explanation is none other than a Roman

reburial in an early Corinthian sarcophagus made for one of smaller stature. The Corinthian array of pottery may well have been in the interior originally, but was lined up on the outside when the Romans opened the tomb, cast out the body of the rightful occupant, and reset it with the Roman deceased and his pottery.

The beautiful Corinthian ware is very impressive in its great variety of shapes and decoration. The curious type of pyxis illustrated in Figure 12, with the archaic female heads supporting the rim, is made of the finest white clay, which Pliny in his *Natural History* mentions as coming from near Corinth. The entire surface of the vase, in the incised technique, is covered with oriental animal friezes, but, owing to the fact that it had lain outside the tomb for centuries, the color has disappeared. The designs, however, are very dis-

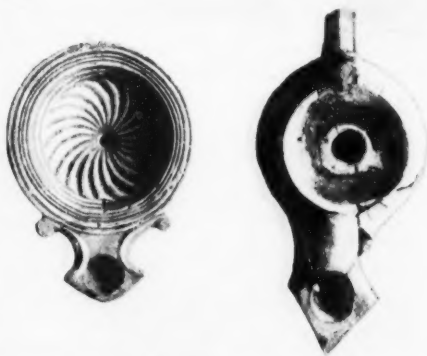


FIG. 9. LAMPS LEFT BY THE ROMANS.
(a) Roman Augustan Lamp.
(b) Greek Ephesus Type.



FIG. 10. ROMAN POTTERY. TEAR BOTTLES AND SAVINGS BANK.

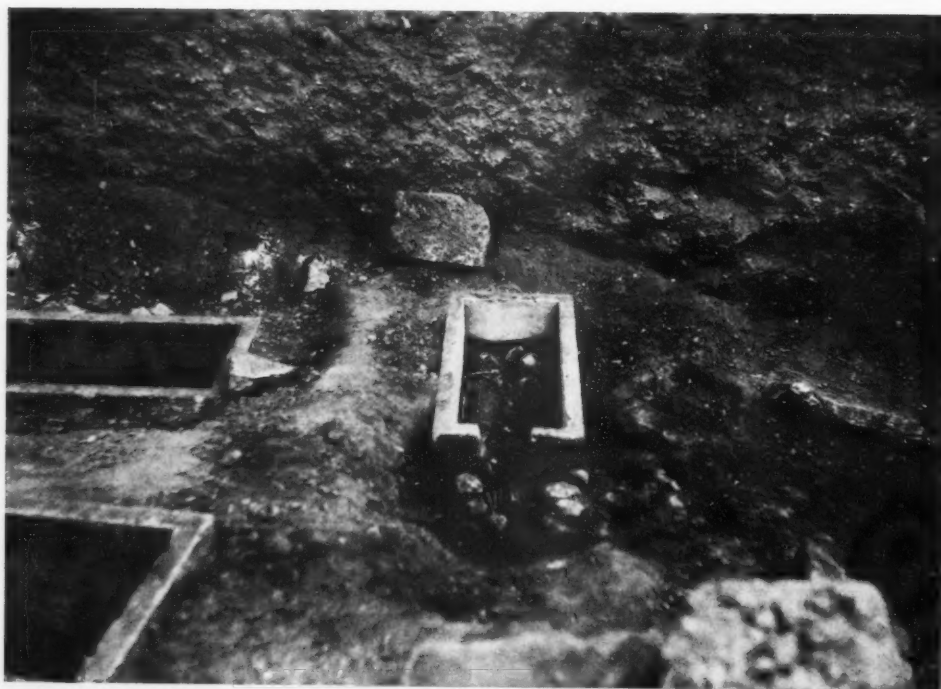


FIG. 11. ROMAN REBURIAL IN AN EARLY CORINTHIAN SARCOPHAGUS.

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FIG. 13. LARGE OENOCHOE AS FOUND OUTSIDE THE TOMB WITH OTHER POTTERY IN THE BACKGROUND.

tingent. These archaic female heads with their oriental, wiglike, waved hair, used as a means of support for the rims of pyxides, are by no means common. The archaic head is a type similar to a terracotta from Rhodes in the British Museum which Frederick Poulsen dates around 600 B. C. The connection between Corinth and Rhodes is very close in this period, for Rhodes seems to have been the fountain from which sprang many motifs in Corinthian pottery; further, much Corinthian pottery was found at the necropolis of Vroulia in Rhodes.

Outside one of these early Corinthian sarcophagi stood a large vase at the corner (Figure 13). The process of extrication from the earth, packed hard by the ages, was long and tedious, but the reward was great when a magnificent oenochoe (Figure 14) came out of the acid bath. The richness of coloring, in spite of its centuries of exposure, was well preserved. Various shades of brown predominated against a buff background with the details of the animal anatomy picked out in contrasting purplish-reds. The applied red is laid on without any obvious principle of distribution, but with care to make brilliant animals. Within this same grave were other characteristic early

Corinthian vases with the animal friezes, and also a bronze patera.

The Corinthian vases show strong intrusion of the decorative element. The heraldic scheme is most prominent and the combination of lotus flower and palmettes flanked by animals or birds is common, as in Figure 14. The list of types is extraordinary. Beside the quadrupeds appear many birds, such as geese, swans, eagles, cocks, and owls; a motley series of panthers, lions, long-horned gazelles, and horses side by side with sphinxes (Figure 15), sirens, and griffins. "The barbarians embroidered fantastic beasts of all kinds on their materials," Philostratus says. It is distinctly an oriental menagerie, many of whose members are entirely unheard of in Greece.



FIG. 14. CHARACTERISTIC EARLY CORINTHIAN OENOCHOE WITH LOTUS FLOWER AND PALMETTE MOTIF FLANKED BY HERALDIC PARADE COCKS.

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FIG. 16. PLATFORM OF GRAVE MONUMENT SHOWING SARCOPHAGUS ONE METER BELOW.

None of these early Corinthian vases was found in the North Cemetery in the same grave with Attic Black-Figured ware, so that we may learn from this that throughout the reign of the tyrants, which practically came to an end with the death of Periander in 543 B. C., Corinthian pottery flooded the ceramic markets of the world. Once the political power in Corinth waned a little, Athens, which had been preparing under the Peisistratidae to meet this competition, stepped in with her wares. Commercially she soon drowned the Corinthian products. Attic vases were found in even Corinthian tombs not long after the death of the great benefactor of the city.



FIG. 17. TOMB CIX UNDER THE GRAVE MONUMENT, OPENED WITH CORINTHIAN OENOCHOE AND ATTIC KLEINMEISTER CYLIX INSIDE.

It is an old story in excavations that all the important finds come near the end of the season. We had been digging in the cemetery for a number of weeks among later, more or less mediocre tombs with not a sign of early things, when it was decided to take a leap to the north with a trench into a newly harvested bean-patch which, according to the tales of the villagers,



FIG. 18. LARGE CORINTHIAN OENOCHOE FROM TOMB CIX UNDER THE MONUMENT.

gave promise of rich tombs. The appearance of a grave monument but thirty centimeters below the surface, enclosed by the trench as if by magic, assured us all that Mr. Shear's order, "Dig here," had been prompted by some inner vision. Hopes were high and speculations wild as to the con-

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tents of the four graves which lay a meter below the platform, as can be seen in Figure 16. It was a most expectant group that pressed around that morning late in May to see what these tombs had to reveal. The first one, Grave CIX (Figure 17), brought to light a large, beautifully shaped Corin-

scriptions on the handle stripe between delicately drawn black and red palmettes, but the large cylix in Grave CX had the signature of the artist Neandros in clear unmistakable letters (Figure 19). This Kleinmeister is the only complete vase in existence signed by that artist: the one in the Castle Ashby



FIG. 19. ATTIC KLEINMEISTER CYLIX SIGNED BY ARTIST NEANDROS FROM TOMB CX UNDER MONUMENT.

thian oenochoe with colored tongues on the shoulders and rays at the base (Figure 18), and an Attic Kleinmeister cylix of excellent workmanship. The second, Grave CX, duplicated these vases and added another Attic Kleinmeister. Upon lifting them from the tomb, Mr. Shear pronounced the verdict that they bore inscriptions. Much scepticism greeted him, for the heavy lime deposit all but completely covered the vase. After the usual hours of soaking in water and the application of the hydrochloric-acid bath, the importance of the Kleinmeisters was fully appreciated. All three bore in-

scriptions on the handle stripe between delicately drawn black and red palmettes, but the large cylix in Grave CX had the signature of the artist Neandros in clear unmistakable letters (Figure 19). This Kleinmeister is the only complete vase in existence signed by that artist: the one in the Castle Ashby

¹ The inscription was in archaic characters which, unfortunately, are impossible to reproduce here, modern types only being available.

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FIG. 20. EGYPTIAN SCARAB. MAGIC AMULET OF THE SAITIC PERIOD.

the cylix in the adjoining grave has an amusing inscription which displays the ironical feeling of the potter whose name was as yet obscure—EHOIV EHOIV EHOIV EHOIVN (I made it, I made it, I made it, I made it).

A mystifying problem presented itself when the remaining two sarcophagi under the monument were uncovered. The skeletons in them were in a contracted position with the knees drawn up almost to the chest and the arms crossed over the breast, accompanied by distinctly mediocre pottery. The excavating of the succeeding days showed that in fifteen large tombs to north and east of the monument this same contracted attitude of apparent

servitude occurred, and in no other grave in the cemetery. The majority of these tombs had no accompanying pottery. The position was not adopted to conserve the size of the coffin, for in a number of cases the sarcophagi were sufficiently long to have allowed full extension of the extremities. The four tombs under the monument are presumably contemporary burials and the fairly ordered arrangement of the remaining tombs near the vicinity of the monument would suggest that they bore a close connection to it. The explanation is yet to be sought. The contracted form of burial is usual in prehistoric graves, but not later. Why is it practiced in this particular spot? Are these the devoted household slaves of a great nobleman who were buried with him? An Egyptian scarab of light green faience (Figure 20) with a cartouche bearing the symbols of Amon-re and the royal sphinx was found in one of these graves, perchance that of an imported Egyptian slave buried with his magic amulet of the Saitic period. But this explanation is in nowise adequate. It may be necessary to attach this contracted form of burial to a religious doctrine in which the departed, in returning to the earth's



FIG. 21. ATTIC KLEINMEISTER CYLIX MEDALLION IN STYLE OF ARTIST TLESON.

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FIG. 22. ATTIC BLACK FIGURED LECYTHOS WITH SCENE FROM COMBAT OF GREEKS AND AMAZONS.

bosom, the universal Mother, assumes the attitude of the prenatal child, so that in the life to come there will be a rebirth or the resurrection of the body. This conception was known among the Persians as a part of the Zoroastrian doctrine. Could these disciples have found their way to Greece either as slaves or prisoners of war? Interesting speculations could present themselves in regard to the significance of this monument and its neighboring tombs.

Other graves yielded more beautiful Attic Kleinmeisters besides those described in the two graves under the monument. One cylix (Figure 21) with a panther in the medallion, encircled with radiating tongues of red and black, has not only charming decoration, but great beauty of proportion, which helped to overbalance our feeling of disappointment and a tinge of resentment that the artist had made such a grave error as to neglect his signature when vases of this type almost invariably are signed. The shape and technique are very similar to those of the artist Tleson's and may well be the work of that master. Hoppin dates the activity of Tleson at the end of the sixth century B. C.

A Kleinmeister bearing the *kalos* or "love name" of Leagros is also interesting. The inscription, in the first place, was painted on upside down, perhaps as an afterthought as the cup was drying. It was the custom in Athens to inscribe wine-cups with the names of favorite aristocratic youths who were greatly admired. A host may have thus complimented his guest with his own wine-cup at a fashionable symposium. Leagros is identified as the Athenian general or *strategos* who fell in battle against the Edones in 467 B. C. If we assume that the average age of a *strategos* would be from fifty to sixty years, he would have been a *παῖς καλός* (fair youth) about 510-500 B. C. His name occurs on vases by the master painters Euphronius, Chachrylion, Oltos, and Euthymides. Beazley dates the activity of these masters in this decade. Thus we must conclude that this is a later type of Kleinmeister, since the early ones were made some twenty-five years before. The inscription on one side may be read $\pi[\alpha\iota\varsigma] \kappa\alpha\lambda\acute{o}[s] \delta \Lambda\epsilon\acute{\alpha}\gamma[\rho]o\varsigma$ (the fair youth

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FIG. 23. ATTIC RED-FIGURED LECYTHOS WITH NIKE SACRIFICING AT ALTAR. IN THE STYLE OF THE BOWDOIN BOX PAINTER.

Leagros) and on the opposite side is a drinking-verse *ποτήσησε ὁ ἔρως* (Let us drink to Love).

At a contemporary period in the tomb of a fair Corinthian lady of note were several Black-Figured lecythoi. In her left hand she held a bronze mirror, in her right a lecythos on which is a combat between Greeks and Amazons where the use of accessory color is very pleasing.

Among the examples of the Red-Figured period are two lecythoi with the flying Nike on one and a Nike



FIG. 24. CORINTHIAN PYXIS SHOWING REVERSION TO LINEAR MOTIFS AT END OF SIXTH CENTURY B.C.

sacrificing at an altar on the other, (Figure 23). The style and technique resemble the work of the Bowdoin Box painter, and in addition the subject depicted is a favorite with that painter.

The interesting Attic vases which appeared in the North Cemetery called forth this digression into Attic pottery. But let us go back a moment to see what was happening to the local Corinthian pottery. Athens had killed the export trade and even invaded local Corinthian markets, so that the best pottery here is now Attic. Yet for a while at the end of the sixth century, the Corinthian potters retained some of their practiced ability as we see in the smaller vases, as skyphoi, pyxides



FIG. 25. SKYPHOS STRAINER WITH SPOUT. LATE SIXTH CENTURY B. C. CORINTHIAN WARE.

and œnochoæ. The reversion to linear motifs which had always been a strong factor throughout Corinthian pottery—the retention of the smooth, finely washed clay with buff slip, and the continuation of the rich coloring—all are characteristic. They can be seen in a charming pyxis (Figure 24) and a skyphos (Figure 25), a kind of strainer with a spout which makes us wonder

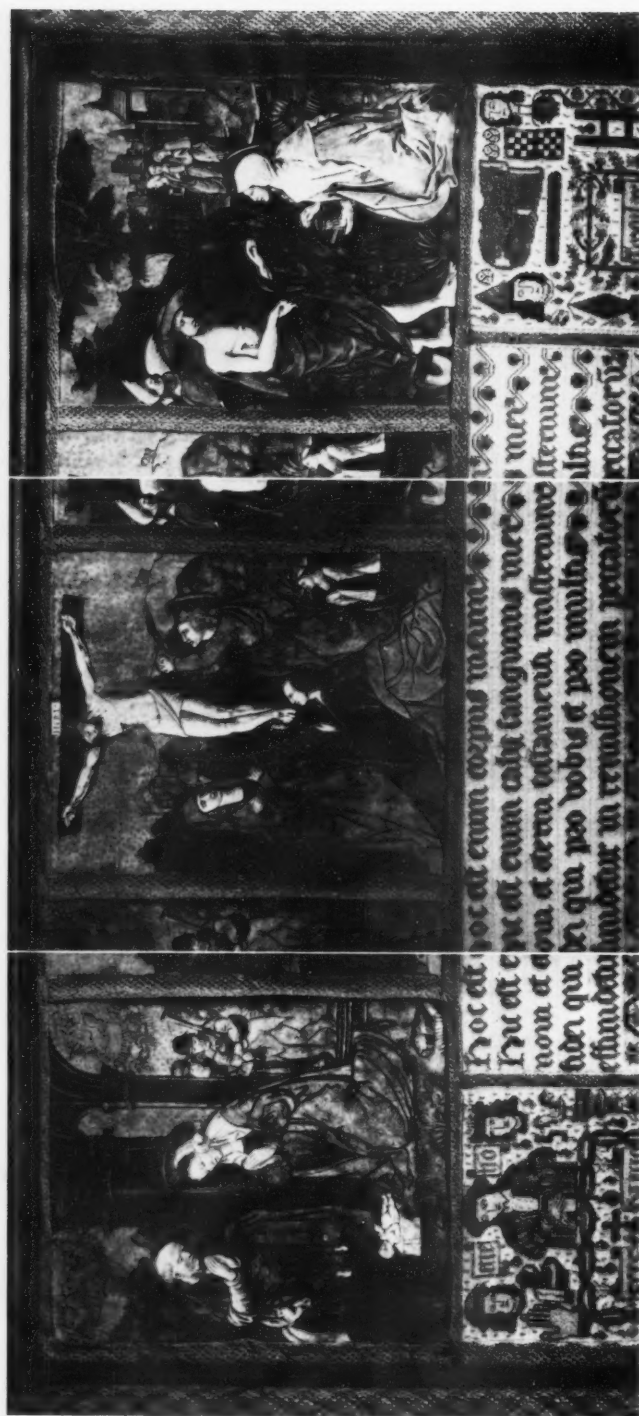
just what kind of brew was concocted in it.

At last we see the Corinthian potters in despair over the state of affairs and resorting to imitation of Attic fabric and design. It was not very successful since their old art was gone and their colors and glazes were no longer of the best quality. The latest Corinthian

(Concluded on page 286)



FIG. 26. LATE CORINTHIAN POTTERY DATING BETWEEN 431-338 B. C.



"ENAMELS REPRESENT THE NATIVITY, THE CRUCIFIXION, AND JESUS AS A GARDENER APPEARING TO THE VIRGIN." THOUGH THERE IS SOME QUESTION AS TO WHETHER THE ENAMELS WERE MADE FOR THEIR PRESENT USE, THEIR MEASUREMENTS SHOW THEY SEEM TO HAVE BEEN SO INTENDED. THEY ARE LIMOGEOIS WORK, IN ALL PROBABILITY DATING FROM THE END OF THE XVTH OR THE EARLY PART OF THE XVTH CENTURY. THEIR DESIGNS ARE TYPICALLY CONVENTIONAL. THEIR SIMILARITY IN DESIGN APPEARS TO INDICATE THAT "THE SAME ARTIST, OR AT ANY RATE, THE SAME STUDIO, WAS RESPONSIBLE FOR THEIR PRODUCTION".



THE COMPLETE CARTA GLORIA. IN THE CENTRE IS THE UNIQUE JUXTAPOSITION OF THE THREE ENAMEL PLAQUES AND EMBROIDERY. TO THE LEFT ARE THE NOTES AND TEXT OF THE GLORIA, AND TO THE RIGHT THOSE OF THE CREDO.

THE CARTA GLORIA

By FLORENCE WALSTON

Photographs reproduced by courtesy of the National Museum of Naples

In the following article describing the earliest known canon d'autel, or altar-frontal, it has been necessary, because of the limitations of space, to excise a large part of Lady Walston's exceedingly careful and fully documented historical references and quotations. This, regrettably enough, has so shortened certain passages that scholars are requested not to judge the author's research by the text as given. The original MS. is on file in this office, and its complete details will be available at all times to research workers.

IN the second room on the left as one enters the Picture Gallery of the National Museum at Naples, is an exceptionally interesting and probably an unique example of what is known in France as a *canon d'autel* and in Italy as a *carta gloria*. It is under the latter designation that it is entered in the official Catalogue of the Museum published in 1911. On page 557, Inv. 10322, we find it described as follows: "Enamels represent the Nativity, the Crucifixion, and Jesus as a gardener appearing to the Virgin. It is embroidered in silver, gold and silk. The centre panel represents the Garden of the Seven Christian Virtues; the left panel the figure of Ecce Homo between

Herod and Pilate; the right the mitred head of Caiaphas, and Judas with a bag hanging from his neck. XVI century. It came from the Museo Borgia at Velletri." This, however, conveys very little information to anyone genuinely interested in the subject, as I realized when I first happened to notice it in a glass case in a dark corner of the gallery and, as it appeared to me something well worth inquiring into, I have endeavored to trace its history to the best of my ability.

Both Signor Maiuri, the Director of the Museum, and Signor Mingazzini, the Assistant Director, have been extremely kind in giving me every assistance and in providing me with excel-

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lent photographs, drawings of some of the armorial bearings, etc., and I wish here to record my appreciation of their help—as well as of all others who have kindly advised and assisted me.

Although the Carta Gloria has formed part of the Royal Collection since 1815 and although both M. Castan and Signor Ferdinando Russo have written short monographs on it, and M. de Farcy also refers to it, very little appears to be actually known about it.

The questions before us are: When was it made? By whom? For whom?

One fact stands out preeminently. The *canon d'autel*, as I shall call it from now on, was worked at the Abbey of Fontevault, not far from Angers and Tours. Embroidered in Gothic letters at the foot of the centre panel and just below the mystic fountain, the name is there for all to read.

I. When was the *canon d'autel* made? I suggest before 1520, the date of the death of Charlotte de Bourbon, who married Englebert of Cleves, Count of Nevers. She was born in 1489 and died in 1520. She entered the Abbey as a *religieuse* in 1513, six years after her husband's death, leaving behind her "all pomps, vanities and worldly goods," and giving many costly and beautiful gifts to Fontevault.

II. By whom was it made? Chronologically the letters L. M. de B. in the centre panel would refer to Louise or Loyse de Bourbon, 28th Abbess, who was the niece of Renée de Bourbon, the 27th Abbess, who died in 1534. There is, however, a further possibility, namely, that the initials might be those of Leonore or Eleonore de Bourbon, daughter of Charles de Bourbon, who was born in 1532 and died in 1611, and was 29th Abbess. We know she did much for Fontevault, loved art and

science, and beautified the monastery. But unless we agree that the two wings were made before the centre panel, assuming always that Charlotte de Bourbon embroidered the N. B. before 1520, this would bring the date of the large panel too late, and I therefore think we can dismiss the suggestion that Leonore was the worker of it. I attribute the authorship to Louise de Bourbon, 28th Abbess.

III. For whom was it made? I am inclined to believe that, as so many beautiful examples of needlework were made for the purpose of embellishing the various religious foundations with which their inmates were connected, this *canon d'autel* was intended for a similar purpose. These *canons d'autel*, or altar-cards, as they are called in English, were not an unusual decoration on altars. But this particular one is, so far as I can tell, the earliest known, and the combination of embroidery and Limoges enamel makes it, I believe, an unique specimen. Therefore with a treasure such as this, it seems but natural that it should have been kept by the Abbess and her ladies for their own particular chapel, but that when a prelate, a near relation and a distinguished man of letters such as was Charles of Lorraine, visited Fontevault some years later and presented the abbey with valuable gifts, it was deemed fitting that one of their most beautiful pieces of handiwork and an unique treasure should be given him.

It seems to me that from the time the *canon d'autel* was presented to Charles, between 1538 (when he became Archbishop of Reims) and 1547, when he was made a Cardinal, and until we hear of it again as forming part of the collection of another Cardinal—Stefano Borgia of Velletri—we



THE MYSTIC GARDEN OF THE CENTRAL PART OF THE CARTA GLORIA, WITH ITS SYMBOLIZATIONS OF THE ABBEY, THE TRANSFIXED LAMB OF GOD, AND THE TWELVE SMALLER LAMBS, ALL WORKED IN *PETIT POINT* ON CREAM SILK CANVAS.

must be content to draw a veil across the more than 200 years which separated the two dates that can be more or less definitely fixed. Of one thing, however, we can be certain, namely, that the *canon d'autel* must always have been regarded as a treasure, for otherwise it would not have come down to us in its splendid state of preservation.

In 1814, one year before the contents of the Museum at Velletri were incorporated in the Royal Collection at Naples, the Cardinal's heir, Count Borgia, had an inventory made and, as No. 205, the Carta Gloria is described as "Text of the Gloria in embroidery mixed with gold, with three little pictures of enamelled copper, etc.

Extremely careful workmanship." As displayed with its two wings and centre panel it measures 1.05 metres in length and 0.42 in height. The centre panel alone measures 0.51 centimetres long, by 0.42 high; each wing 0.26 wide, by 0.42 high.

The centre panel is of wood, on which the enamel plaques and embroidered canvas are mounted. The two wings are of cardboard. Red watered silk is used to cover the whole of the back and is visible on the front where the gold galloon, which is used to frame the embroidery and enamels, does not meet. The centre panel is of especial importance, combining as it does the unique juxtaposition of enamel and embroidery. The upper part is

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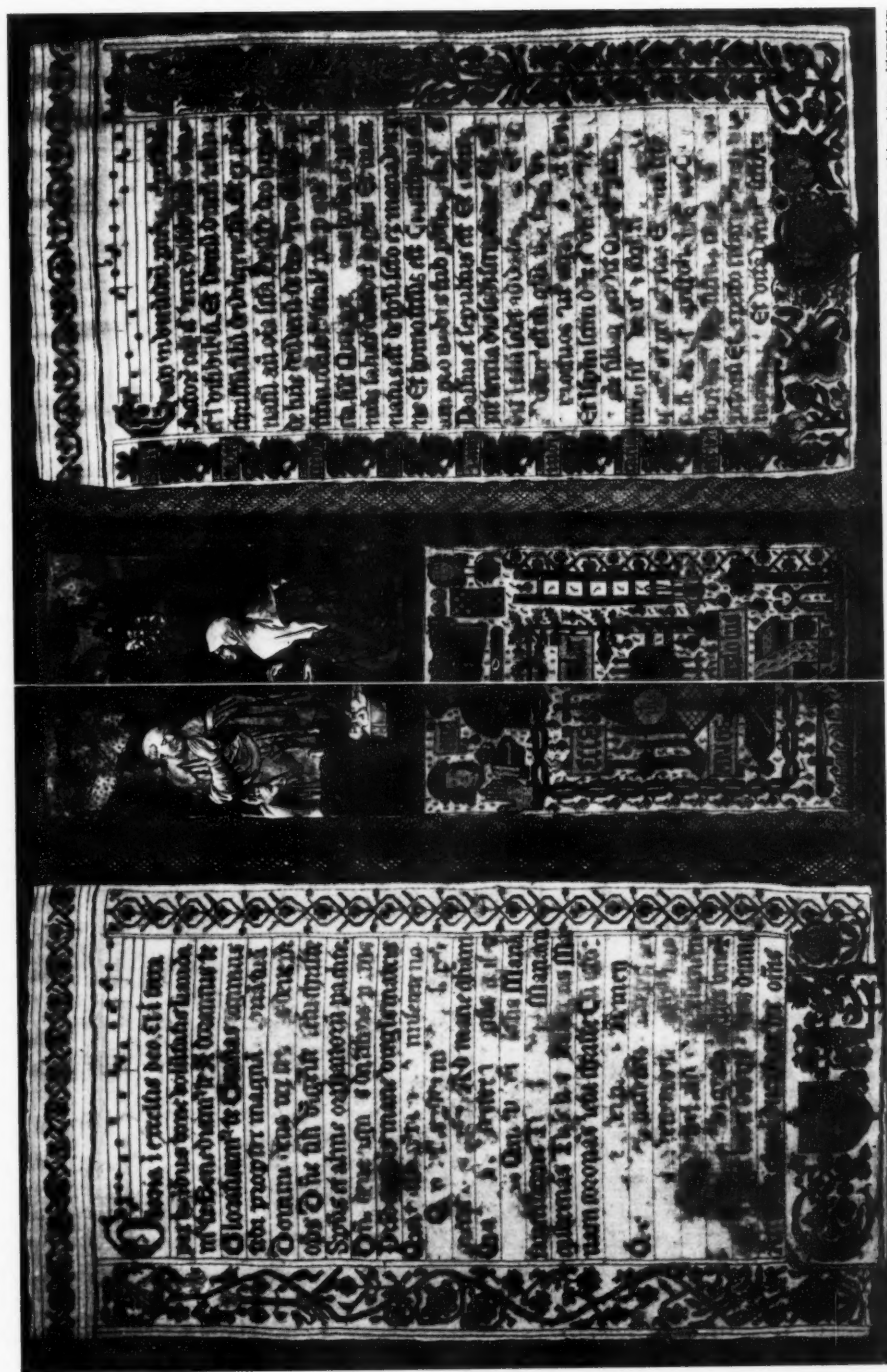
occupied by the three enamel plaques, which are 19 c.m. high. The two end ones are 16 c.m. wide and the centre one 14½ cm. They are separated from one another by narrow gold galleons and represent, from left to right, The Nativity, the Crucifixion, and the "*Noli mi tangere*". These enamels occupy the entire width of the panel and somewhat less than half the height.

The embroidery is fortunately in an almost perfect state of preservation. The *petit point* in which the design and lettering is worked on extremely fine cream silk canvas, shows hardly any sign of wear, especially in the panel we are now considering. It is divided into three partitions, of which the centre is about twice as wide as the two sides. Five lines of Gothic text, beginning with the closing words of the consecration—"*Hoc est enim corpus meum*"—embroidered in gold, blue and red silk, are placed above the very interesting and highly decorative design which forms the lower part of the centre panel. This design represents a mystical garden and apparently has been adapted to symbolize the Abbey of Fontevrault and its *religieuses*, here represented by thirteen lambs, including the Holy Lamb in the centre. Across the upper part of this panel are worked the words "*Agnus redemit oves*", enclosed in an oblong frame and divided by the cross. The cross itself transfixes the Holy Lamb, around whose head a halo is seen and from the wound in whose side the blood flows down a stem and into an hexagonally-shaped basin or trough. From a spout in the fountain, one of the lambs, doubtless intended for the Abbess, Louise de Bourbon, owing to the close proximity of the pastoral staff and the letters L.M., is drinking of the Holy Blood. Another and smaller

lamb, possibly intended to represent her niece Madeleine, is slaking her thirst to the left of the basin. Directly below the fountain, Fontevrault, in distinct Gothic lettering, is visible. May this perhaps be a play on the word *Fonte*? The thirteen lambs, as we can see, vary in size, from the chief one in the centre to the quite tiny ones furthest removed from the fountain. Above the three on the left-hand side and transfixing a conventionalised flower, we find *Purit* [as], associated with a lily; *Obedi* [entia], with a carnation; and *Patien* [tia], with a thistle. Stems, with their leaves and buds, fill the intervening spaces. To the right of the fountain and just above the favorite lamb who is drinking of the Holy Blood, are to be seen not only the pastoral staff and letters L. and M., as already mentioned, but the crown of thorns, enclosed in which we find the Bourbon Arms, three fleurs-de-lys in gold on an azure field and diagonally crossed by a bar embroidered in rose. Above this crown are the letters D. B. Here it appears to me we have convincing proof that Louise de Bourbon, 28th Abbess, was unquestionably the embroideress.

The scrolls on this side bear the word *Carit* [as] immediately above the pastoral staff and doubtless intended to designate the Abbess's outstanding virtue; *Spes*, transfixing a marguerite; *Fides*, a violet; and *Humilt* [as] a columbine.

This symbolical treatment of a garden in which the monastic virtues figured as flowers and the nuns are shown as lambs, was not unusual in the Middle Ages and is doubtless an adaptation of what was known in those days as the "*Fontaine de la vie*"; a mystical theme in which, as in the painting by Bellejambe in the Museum at



THE TWO SIDE WINGS OR PANELS OF THE CARTA GLORIA, PLACED SIDE BY SIDE TO SHOW BOTH THEIR SIMILARITY AND THEIR DIFFERENCES. NEITHER ONE IS SO ARTISTICALLY WORKED AS THE CENTRAL SECTION.

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Lille, we see female figures personifying the virtues and encouraging the faithful in approaching the fountain.

The panel to the left of the centre and separated from it by narrow gold galoon is also richly embroidered. The head and shoulders of a man, represented with what may be a halo, and with crossed hands, is doubtless intended for our Lord. On one side are the framed letters *Ecce*, on the other *Ho[mo]*. Russo believes the crowned head on the right to be that of Herod and the one on the left that of Pilate. I see no reason for differing from him. Below the heads is an embroidered monstrance with inscription *Ecce panis* near the top, and *Ange Loru[m]* near the base. The monstrance is flanked by two candles, and the whole enclosed in a chain-like frame of thorns. The rest of the space is covered with representations of the column of scourging surmounted by the cock, the trivella, lantern, scourge, knife, the ear of Malchus, and a hand (presumably Peter's) in close proximity to an ewer, basin and cloth. Between are tear drops which strew the canvas, and there are smaller decorations which have been called drops of blood, but which I believe to be purely decorative.

The right-hand panel is treated in a similar manner, but with different emblems. Here we have the heads of Judas—from whose neck hangs the purse with the traditional gold coins—and Caiaphas (according to Castan). Also the tunic and belt for which the soldiers cast lots, chessboard and dice, and below, forming the central decoration, is a press surmounted by a formal design of oak-leaves and thistles, with a heart pierced by three arrows above which the word *Torcular[ium]* appears, while *Calcavi colus* is inscribed below. Instruments of the

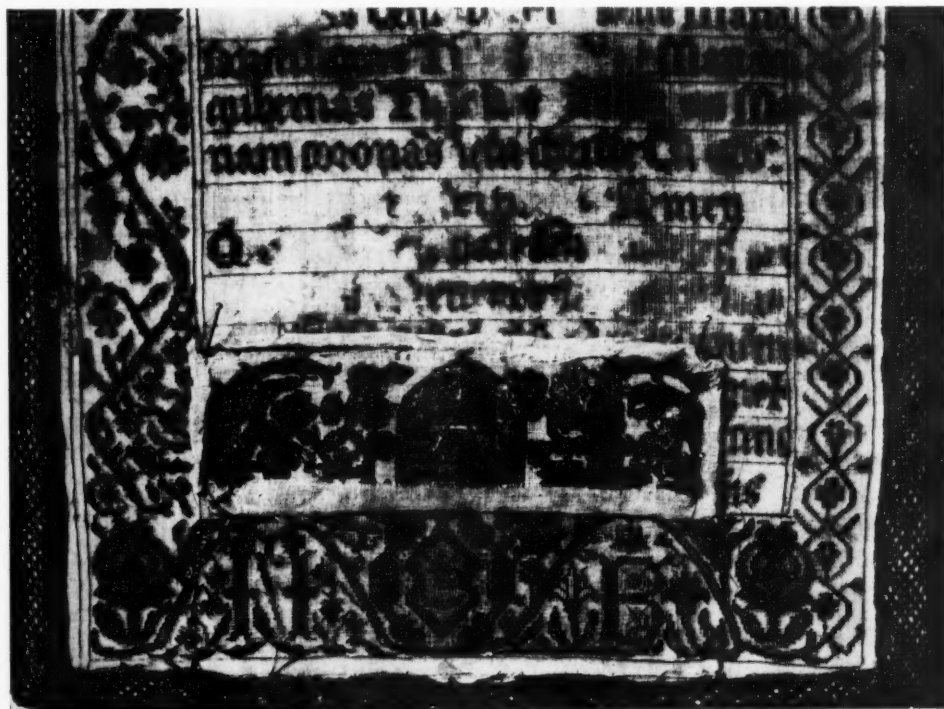
Passion, such as the ladder, sceptre, nails and pincers, the reed with the sponge, and the spear are also shown, and at the very base of the panel is the covered tomb from which depends a fringed band stained with the blood of the Savior. Heartsease, columbine, thistles and foliage decorate this panel in the same manner as the other, and here again we see the tear-drops and other decorations introduced on the canvas background.

Turning now to the left wing, a close observer cannot help seeing that the difference, not merely in the execution but in the design as well, between this and the centre panel is striking. The feeling for composition and symmetry, as seen in the borders, is less good and the lettering itself points to a less experienced hand. The G. of the Gloria set below the notes of the choral is worked in gold and red silk, all the rest in black silk. The opening lines—the usual *Spiritus et alme*, etc.—are additions. The tenth line, *Puni ogenitus Marie Virginus*, is not usual; nor are the words *Ad Marie gloriam*; and there are further variations to be noticed which may have been a characteristic of the service at Fontevrault, as we know that some of the religious foundations did not always adhere strictly to the conventional service. Of the two perpendicular top borders, the lefthand one is the most interesting. On a line with the G., Russo distinguishes a small boat which he claims represents the nave of the Roman church and in which he sees three white doves. He also sees a phoenix horizontally placed above the boat; but to a more careful observer it is evident that the bird is a pelican feeding the nurslings in their nest. Below the nest, a zig-zag stem descends to the bottom of the panel, the spaces on

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either side being filled with charming little designs of flowers, such as columbine, heartsease, and others, foliage and birds, terminating in one large conventionalized flower. It is this lower border, however, that commands our close attention, for here we find the

Also the C. and L. are in character of a later design and already show signs of the approaching Renaissance, as do the fruit and foliage which serve as decoration. Apparently M. Castan entirely overlooked this, but Signor Russo was more observant and, through



THE LOWER SECTION OF THE LEFT-HAND WING OF THE CARTA GLORIA. THROUGH RUSSO'S WORK IN REMOVING ADDITIONS, THE LETTERS N B WERE CLEARLY BROUGHT OUT, AS WELL AS THE TRAPEZOIDAL SHIELD AND ITS SURROUNDING NECKLACE OF *LACCIO RAVVOLTO*. THE SHIELD UNDOUBTEDLY STANDS FOR THE ARMS OF THE HOUSE OF NEVERS-BOURBON.

letters C. L., and the arms of Lorraine Guise, surmounted by an archbishop's cross. It is easy to see that these have been superimposed over the original border. It has been clumsily done: the addition is wider and has not been placed in the centre, owing doubtless to the flower in the righthand corner having been put too much to the left.

his efforts, the addition was removed and underneath the letters N. B., were found, as well as the arms I have already mentioned. Not only do I think we are justified in assuming that these letters stand for Nevers Bourbon, but the trapezoidal shield is surrounded by an octagonal necklace of *laccio ravvolto* with two large gold knots and

ART AND ARCHAEOLOGY

four diagonal sides, known as a *cordillère* or *noeud d'amour*, which is either a sign of widowhood or of a member of the Franciscan order. Perhaps, however, a connection between Charlotte de Bourbon (Nevers) and the Burgundian House of Bouchard-Champigny-Noroy may be found at some later date. Up to the present I have not been able to discover one.

The right-hand wing, on which are the words of the Credo, is in many respects similar to the left wing. Here again we have the notes above the opening lines, which like the Gloria is embroidered in black silk, the C., however, being worked in crimson and gold. The two perpendicular borders are perhaps somewhat more elaborate than those of the left wing, the one to the left being most interesting. Twinning around the stem is a banderole on which is inscribed the following words from the Gospel according to St. John, enclosed in eight small cartouches: *Qui-non-credit-illud-iam-indi-catus-est*. The right-hand border is surmounted by a brilliantly colored bird, which undoubtedly represents a phoenix, as on either side of the head we find the letters *Icfe nix*. Below appear two crossed faggots, from which fierce flames are radiating, and, filling the remainder of the border, there are three different designs of conventionalized flowers and leaves, the almost geometrical precision of which is broken half-way by a freer treatment.

Except for the arms in the centre of the lower border, the design here, too, consists chiefly of conventionalized flowers, among which it is difficult to identify definitely any but heartsease and columbine. Here the visible arms are again those of Bourbon-Guise, but surmounted by a crozier instead of the archbishop's cross. When, however,

these arms were removed by Russo, he discovered what he described as "Another knot (*nodo*) with a lozenge-shaped shield with six horizontal bars in gold on a red field". In the quadrilateral and curvilinear enclosure and in the four sections between the border and the shield we have four letters—two capital M's, a small d, and a capital A. The first M is embroidered in gold, the second in silver, the d in silver and the A in gold. I have been fortunate in having been able to identify the arms with those of the House of d'Avoise, "*d'or a six fasces de gueules*" and, as we know that Marie d'Avoise, who entered Fontevrault in 1504, was associated with the Abbey for the greater part of her life and was present at the deathbed of Renée de Bourbon in 1534, I think we can safely assume that the arms and initials are hers.

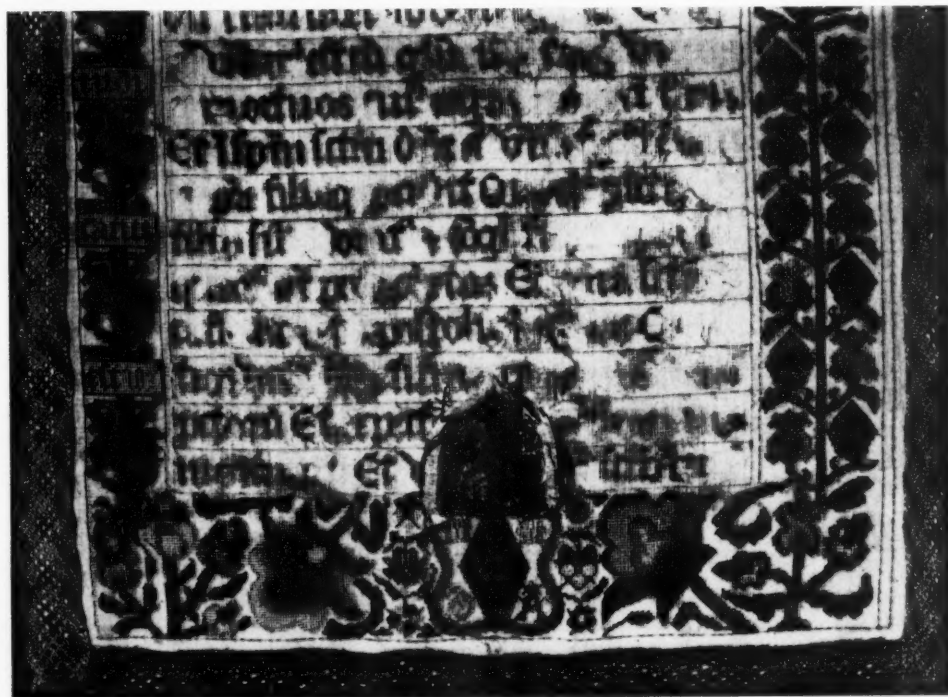
Though the Fontevrault *canon d'autel* appears to be the first of its kind (besides being unique in combining embroidery and enamel) we are aware that *corporaliers* embroidered in *petit-point* were known before the middle of the XVth century and that about that date a new element in the decoration of altars is noticed in the form of the movable triptych of fine embroidery such as is to be found at the Cathedral at Chartres. This triptych, however, must not be confused with the *canon d'autel*. Since 1896 this work has disappeared and, in spite of all inquiries, I have been unsuccessful in tracing its whereabouts. The authorities at Chartres are unable to say more than that it seems to have vanished within the last thirty years or so. While in America recently, I made exhaustive inquiries, hoping that perhaps I might find some clue, but there too I was unsuccessful, though I have reason to be-

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lieve it has not as yet found its way to the United States.

I have left the enamels until the last for, although they are not without considerable interest, their artistic merit in no way compares with that of the needlework, nor are they of great importance in themselves. They are chiefly deserving of notice in view of their association with the *canon d'autel*. While Russo asserts emphatically that they were not made for this purpose, I agree with Castan in believing they were intended for their present use, and that the triptych was originally designed to include them, since their measurements show they were intended to be placed where they now are. As I have proved the *canon d'autel* was

almost certainly made before 1520, I believe that these enamels also date back to the end of the XVth or the beginning of the XVIth century. Why should not the ladies of Fontevault have commissioned an enameller of Limoges to make them expressly for the treasure on which they themselves were engaged? We know that as early as the beginning of the XIIIth century the fame of Limoges enamel spread all over Europe and only diminished during the XIVth century owing, doubtless, to the Hundred Years War. Signs of renewed activity, however, showed themselves in the early part of the XVth century, while towards 1450 an entirely new style in enamels appeared. It came from the



LOWER SECTION OF THE RIGHT-HAND PANEL (THE CREDO), SHOWING THE CONDITION OF THE ORIGINAL EMBROIDERY. RUSSO REMOVED THE ARMS OF BOURBON-GUISE AND FOUND BENEATH THEM A LOZENGE-SHAPED SHIELD, GULES, BARRED OR: THE ARMS OF MARIE D'AVOISE, WHO ENTERED THE ABBEY IN 1504.

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Atelier (*pretendu*) Monvarini and in no way resembled cloisonnés, champlevés, or translucent enamels of the earlier period.

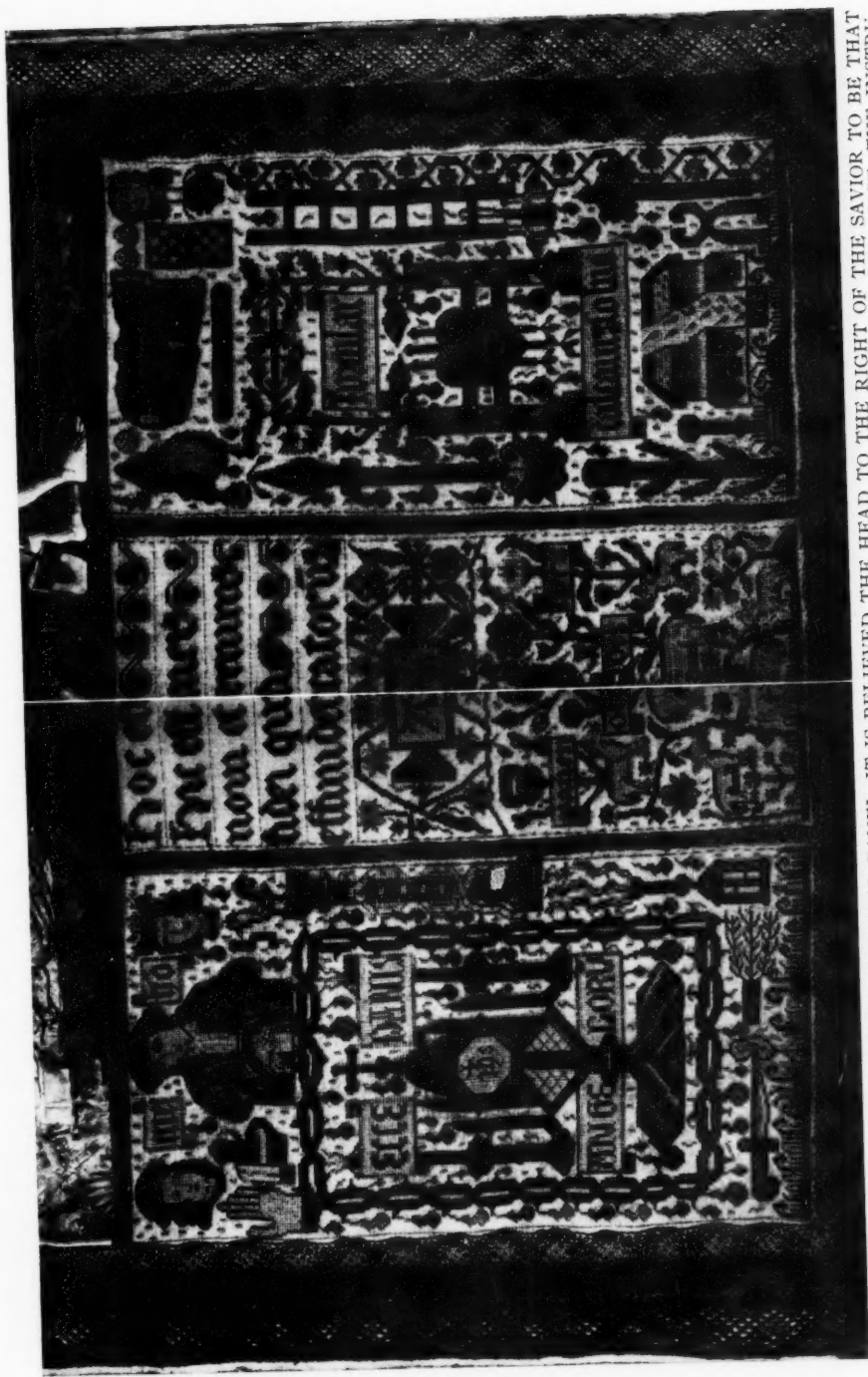
As to the designs, any student of the pictorial art of that period will recognize the same characteristics that are to be found, not only in the woodcuts and illuminations of those days, but in the paintings that have come down to us. We know that the designs for enamels were scarcely ever original but were often taken from woodcuts or illuminations of the period and repeated with slight variations. Not only Dürer and Schöngauer, but other masters, influenced the enamellers of Limoges. I have tried to identify the original source of the subjects before us, but so far have not been successful. Enamels were rarely dated or signed, though we frequently find letters or parts of words on some portion of the robes or headgear of the figures or on the tiles or pavingstones.

In the picture of the Nativity, Castan thought he saw the abbreviated signature "Leon" on the stone, close to which the Virgin is kneeling. This, he is convinced, stands for Leonard Limousin, but neither Russo nor I have been able to detect any letters and, moreover, as Leonard Limousin was not born until 1505, and would not have been more than fifteen years old in 1520, when the *canon d'autel* is assumed to have been finished, he can hardly have been responsible for the enamels even supposing that their merit was sufficiently great to attribute them to that Master.

The design of the Nativity is purely conventional, the one unusual feature being the little linen-covered platform or dais on which the child reposes. To the left stands St. Joseph in an adoring attitude, and it is interesting to observe

that the breadth of his forehead has been reproduced in that of the infant. Close beside him an intelligent-looking ass and an interested ox are seen, but both are badly drawn and out of all proportion to the human figures. The attitude of the Virgin is very charming, even though the left foot is somewhat out of drawing. In the background, visible through the open arcades of an imposing edifice, two shepherds are seen approaching, one of them playing the bagpipes usually associated with French shepherds of the late XVth or early XVIth century. Above them is seen an angel bearing a scroll inscribed with the words "Gloria in Excelsis Deo." A wooded hillside forms the background for St. Joseph, and above his head charming little angels disport themselves on a comfortable cushion of clouds.

The Crucifixion, which forms the centre panel, shows the tragic figure of the Savior on the cross, flanked on the left by the Virgin and on the right by St. John. Mary Magdalen is seen kneeling, her hands clasping the foot of the cross, while in the middle distance and almost immediately behind St. John is the tonsured figure of a priest which may well be Robert D'Arbrissel, the founder of Fontevrault. I do not, however, agree, with Castan in believing that the Magdalen is intended to represent the person who had given the artist the commission for the three panels—in his opinion Madeleine de Bourbon. There is not the slightest foundation for this assumption and we know from comparison with illuminations and prints in books of hours and in other woodcuts that, after the middle of the XVth century, it is not in the least unusual to discover the Magdalen in the costume of the period without a halo and



ON THE LOWER LEFT SIDE OF THE CENTRAL PANEL, IT IS BELIEVED THE HEAD TO THE RIGHT OF THE SAVIOR TO BE THAT OF HEROD, THE ONE ON THE LEFT THAT OF PILATE. NOTE THE CHAIN OF THORNS ABOUT THE MONSTRANCE, THE INSTRUMENTS OF THE PASSION, AND THE COCK UPON THE COLUMN. BOTH LEFT AND RIGHT PANELS OF THIS CENTRAL PART ARE BETTER EXAMPLES OF NEEDLEWORK THAN THE WING SECTIONS.

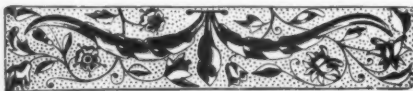
ART AND ARCHAEOLOGY

embracing the foot of the cross; but it is uncommon to find so few figures in a presentation of the Crucifixion. As a rule the design is a much more crowded one than what we have before us. The scene is placed in a fertile and well-wooded plain and a small lake is seen on the right, while hills and rocks form a framework for the Holy City, the walls and towers of which are distinctly seen behind our Lord.

The right hand plaque, "*Noli me tangere*," in which Christ is represented in the guise of a gardener, is much less conventional in design for, while there are numerous occasions on which the Savior is shown appearing in that garb, it cannot be considered of frequent occurrence. On His head is a wide-brimmed straw hat. Except for the right arm and breast and the lower part of the legs and feet, which are bare, He is draped in a heavy cloak and holds a spade in the right hand, the left being outstretched to the Magdalen, who is kneeling at His feet, a jar of unguent in her hands. Behind her are three draped female figures, each of whom is carrying a pot similar to that which the Magdalen is offering the Christ. These women appear to have emerged from the wooden gateway placed at a distance from the fortified castle whose towers we see rising above the wooden palisade. In the foreground, immediately in the centre of the picture be-

tween the two principal figures, a tall, straight tree raises its leafy branches above their heads. To the left a rocky eminence figures prominently and appears to be the abode of a charming but rather human-looking angel who is precariously seated on the hillside just above, and to the left of, our Lord.

On looking very closely at the three plaques, I feel convinced that the same artist or, at any rate, the same studio, was responsible for their production. The same characteristics in design appear in all, the same bold outlines and treatment of draperies and architecture. The foliage also shows similar workmanship, especially that of the trees in the Nativity and Crucifixion plaques. The tufts of grass and almost complete absence of flowers, as well as the starry treatment of the sky, in all the three pictures, are additional proofs of their being by the same hand. The coloring, though sufficiently pleasing, contains rather too much cobalt to be entirely effective. The greens of the foliage are distinctly crude, the whites too cadaverous, and the yellows too warm; but the general effect is, on the whole, satisfying and the three plaques may be considered (though not of the same artistic or historical value as the needlework) of sufficient importance to form a fitting part of this unique altar decoration.





"THE PROCESSIONAL," PART OF A FRIEZE 320 FEET IN LENGTH IN THE NEW JEWISH TEMPLE B'NAI B'RITH, LOS ANGELES, CALIFORNIA.

NOTES AND COMMENTS

THIS MONTH'S PICTURES

The illustrations presented in Notes and Comments this month are of rather especial interest and wide variety. Mr. Hugo Ballin, of California, is represented by two of his great murals in the Jewish Temple at Los Angeles. It is regrettable that the limitations of space forbid the reproduction of more of these highly intelligent and suggestive paintings, the more so since this is the first time in the long history of the Jews that any series of paintings illustrating their development and culture has been recorded in a synagogue.

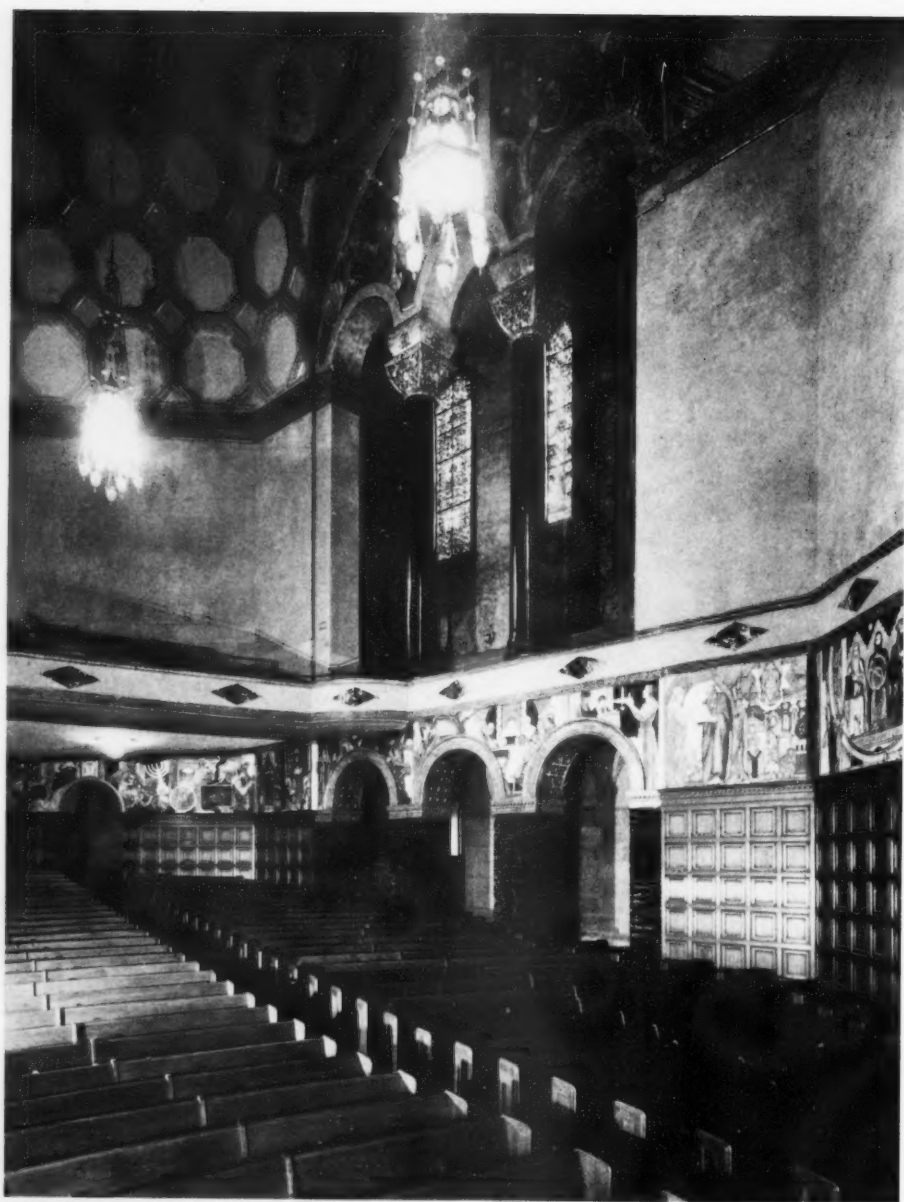
In his portraits of three of the Justices of the Supreme Court, the Washington painter Eben F. Comins, gives a fresh example of his remarkable capacity for likeness as well as painting. Effective composition, admirable economy of expression and sound balance, to say nothing of sympathetic color and excellent brushwork, make the entire group unusually satisfying. Of the three, the likeness of Mr. Justice Holmes is the most animated and full of spirit. Amplified from notes taken at a time when the aged jurist was fully alert in the consideration of an absorbing argument in Court, the portrait is a masterly delineation of character, full of force and vivacity. Mr. Justice Sanford stands forth in his habitual calm. In the canvas of Chief Justice William Howard Taft, Mr. Comins has shown his subject as he was just before his death: not quite the

genial giant of earlier days, but sobered with years and high office, and presenting a commanding figure. In all three the use of accessories has been cut to a minimum, and nowhere has the painter fallen into the snare so difficult to avoid, of emphasizing the trappings of office.

The National Biennial Exhibition of Sculpture-in-the-Open-Air, held in Rittenhouse Square, Philadelphia, under the auspices of the Art Alliance of that city, some of the exhibits in which are shown here, provides marked contrast to the other works in these pages. The Exhibition is a symptom of the steadily growing American desire for decorative groups in both public and private gardens. As such it calls from the American sculptor many delightful works, most of which clearly manifests the increasing appreciation on the sculptor's part of the meaning and function of such work and the part it can play in the artistic education of the public.

AMERICAN ART AT VENICE BIENNIAL

In the November, 1928, issue of ART AND ARCHAEOLOGY, Caroline B. Carroll, writing of the Sixteenth Biennial of the Venice International Exposition of Art, advocated the acceptance of an invitation to America to participate in the Biennials by the erection of a permanent American pavilion and exhibits of American



INTERIOR OF THE NEW JEWISH TEMPLE B'NAI B'RITH, LOS ANGELES, CALIFORNIA.
MURAL PAINTINGS BY HUGO BALLIN.

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SCHERZO BY HARRIET FRISHMUTH SHOWN AT THE EXHIBITION OF SCULPTURE-IN-THE-OPEN-AIR, IN PHILADELPHIA.

art. Though at that time there seemed to be small chance of such a happy consummation, the Grand Central Galleries in New York took the matter up, a suitable structure has been built of red brick with marble trim, paintings have been hung, and the exhibit, complete, opened May 4 with suitable ceremonies. Among the Americans represented are Gari Melchers, Max Boehm, Abram Poole, Lillian Westcott Hale, Elmer Schofield and others. "Many critics," says a wireless describing the opening for the *New York Times*, "judged the American exhibits the best of all."

BALTIMORE'S PAN AMERICAN ART EXHIBIT

Director McKinney of the Baltimore Museum of Art made the suggestion for a Pan-American Exhibition several months ago and in a surprisingly short time an anonymous friend of the Museum volunteered to supply

the necessary eleven-thousand-dollar guarantee fund. It is hoped by the Museum authorities that this exhibition will assume an importance commensurate to that of the International Exhibition of the Carnegie Institute in Pittsburgh. It is conceived along a broad line that includes the artists of the United States, Canada, Mexico, and the South American republics, and arrangements have already been started through the embassies in Washington to get the works together. The first exhibit will open next January.

PALESTINE RICH IN RELICS OF THE OLD STONE AGE

Professor George Grant MacCurdy of Yale University, Director of the American School of Prehistoric Research, has just received word from Dr. Hackett, who with Mr. Theodore D. McCown is representing the School in the latter's joint excavations with the British School of Archaeology at Jerusalem, that during the first ten days of April no less than 5,000 tools dating from the Aurignacian Epoch of the Old Stone Age were dug from a single cave of the group south of Haifa. Miss D. A. E. Garrod of the British School is in charge.

The season's excavations will terminate in time for Dr. Hackett and Mr. McCown to take part in the work of the tenth annual summer term of the American School of Prehistoric Research, which will open in Paris on July 1, under the direction of Professor MacCurdy.

An anonymous donor has given a scholarship of the annual value of \$750.00, to be awarded to a student of the American School of Prehistoric Research. By the terms of the gift, the scholarship may be awarded only to a student of Mount Holyoke College. The first award has just been made to Miss Jeanne Ernst of Worcester, Massachusetts, who will take part in the field work this summer. Assisting Professor MacCurdy in the field, there will be three of his former students: J. T. Russell, Jr., U. S. National Museum; V. J. Fewkes, University of Pennsylvania; and Robert Ehrich, Harvard University.



TWO LITTLE FAUNS BY BENJAMIN T. KURTZ SHOWN AT THE EXHIBITION OF SCULPTURE-IN-THE-OPEN-AIR, IN PHILADELPHIA.



A VIEW OF THE EXHIBITION OF SCULPTURE-IN-THE-OPEN-AIR IN RITTENHOUSE SQUARE, PHILADELPHIA.

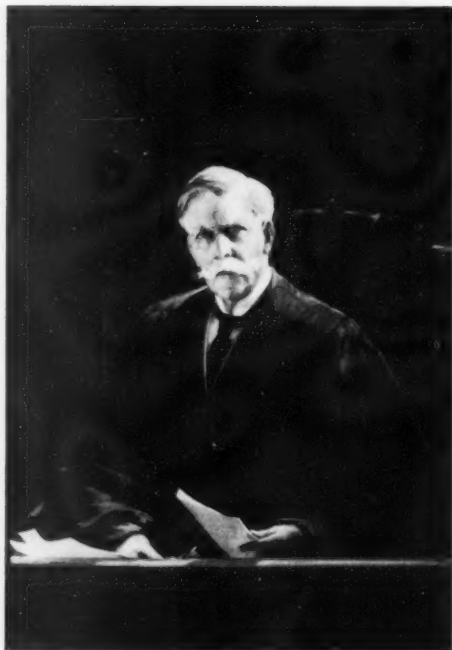
SHORTER MENTION

The 24th Session of the International Congress of Americanists will be held this year at Hamburg, Germany, September 7-14, inclusive. Those interested should address for details, *Museum für Völkerkunde, Rothenbaumchaussée 64, Hamburg 13, Germany*. Membership is priced at 20 Reichsmarks, associate membership at ten.

A great pageant, lasting six days, was held May 18-24 at Stoke-on-Trent, England, to celebrate the bi-centenary of Josiah Wedgwood, and the establishment of the famous potteries bearing that name. Many priceless specimens of various types of North Staffordshire pottery were exhibited.

In his report of the ninth annual session of the American School of Prehistoric Research, Director George Grant MacCurdy gives the results of the excavation of three caves in Palestine by Miss D. A. E. Garrod. Included as a supplement is a further report by Miss Garrod of her work, entitled "The Palaeolithic of Southern Kurdistan: Excavations in the Caves of Zarzi and Hazar Merd", an undertaking jointly assumed by the American School and the Douglas Sladen Fund. The site lies northeast of Kirkuk and almost due north of Baghdad.

Nature reports in a recent issue that Professors F. S. Bodenheimer and O. Theodor of the Hebrew University of Jerusalem, declare after exhaustive studies that the "manna" of the Bible, eaten by the Jews during their sojourn in the desert, was the same as the better known "honey-dew". It was the sap



JUSTICE HOLMES. BY EBEN F. COMINS.

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THE LATE CHIEF JUSTICE WILLIAM HOWARD TAFT
BY EBEN F. COMINS.

or juice of the desert tamarix, tapped from the shrubs by aphids, and later exuding from their bodies in large drops which eventually harden into a sort of gum containing no less than three chemical varieties of sugar. Making modern chemistry prove the truth of a "miracle" has become commonplace.

The Art Digest for May 1 says it has learned from apparently reliable sources that the litigation between Mme. Andrée Hahn and Sir Joseph Duveen over the *rexala quæstio* of the canvas known as *La Belle Ferronnière* will never come to court again. Sir Joseph is alleged to have compromised by a substantial payment. "The new testimony obtained by the Hahns—so sensational, it is said, that it would have been spread over whole pages of the newspapers—will now never become known to the public," adds the *Art Digest*. "This testimony, according to reliable information, involved the manufacture and expertizing of spurious paintings of the Italian school."

Dr. Edward Chiera, the Assyriologist, now of the University of Chicago, reports in the May 10 issue of *Science News-Letter*, on the University's expedition of 1929 at Khorsabad, in Iraq. Considerable space is given to the finding and transportation to Chicago of a statue of a bull in gypsum, which had during the centuries descended from its place of glory to the humble function of being a grinding-stone before the door of the "mayor's" house. A stone bull pulled everlastingly around by a dejected donkey, grinding

barley; and nearby the head in stone of one of King Sargon's officials, used as a chopping-block! But destiny had one more step in view for these venerable stones. Today they are in the most modern of modern cities. But has destiny finished its whims with them? Where will they be 5,000 years from now?

Beaux-Arts of April 20 reports: "The excavations at Lake Nemi are shortly to be abandoned. The endeavor to uncover the second galley completely has been renounced." [Lake Nemi lies southeast of Rome. The two pleasure-galleys of imperial times which had for centuries lain at its bottom were the cause of the tremendous drainage operations undertaken some two years ago. The first galley was uncovered months back and is now housed on shore. No finds of any great archaeological importance have been made thus far. A further report on the work and the results obtained will be sent from Italy during the late summer, and may be in time for publication in the September issue of ART AND ARCHAEOLOGY.]



THE LATE JUSTICE EDWIN TERRY SANFORD
BY EBEN F. COMINS.

BOOK CRITIQUES

Agnolo Bronzino. By Arthur McComb. Pp. xx, 173. 61 Plates. Harvard University Press, Cambridge, Mass. 1928. \$7.50.

Agnolo Bronzino occupies a secure place among the academic masters of the cinquecento in Florence. It is true he early passes from reminiscences of Pontormo and a preoccupation with Michelangesque poses to elegant mannerisms and a diluted palette, but time and again in his portrait busts and now and then in his allegorical bas-reliefs he illustrates the value of academic training in a transitional period. He seldom becomes lyric and he often forces tactile forms into abstract designs, but one recalls Ingres and even Holbein when examining his works.

Arthur McComb has compiled a monograph which brings to date previous studies of the master, especially the Schulze volume of 1911. Following some forty introductory pages, with occasional pauses for appreciation, comes a series of catalogs. There are *catalogues raisonnés* of the authentic paintings and of attributed and school pieces and catalogues of paintings attributed in sales catalogues, of drawings, of lost pictures, and of tapestries on Bronzino's designs. The volume closes with a valuable series of sixty-one plates, including not only authentic Bronzinos but also a number of attributed and school works, for comparison.

In the opening *catalogue raisonné* Mr. McComb summarizes the pros and cons in each case with admirable clarity, and usually reaches a decision, wisely leaving detailed discussion to the appended bibliographies. Some of his attributions are new; for example, the Stibbert Museum *Portrait-bust of Francesco I* in Florence. In the *catalogue raisonné* of attributed works it is not always clear why they are relegated to such a limbo, a lack especially noticeable in cases where other classifications have the weight of expert opinion. "Stylistically our picture is at a considerable distance from Bronzino," is the most that the reader can expect by way of personal opinion.

It is regrettable that the *Bronze Serpent* fresco of the Cappella Eleonora, Palazzo Vecchio, Florence, is not included in the plates, with its "figure with the pitcher", which the text speaks of as "indispensable in cinquecento art"; or the Stroganoff *Holy Family*, when one reads of its "beautiful balance" and of its color as "more harmonious than usual with Bron-

zino". Plate 13 lists a *Portrait of a Lady* as formerly in the Dollfus Collection, Paris. In the text it is described under the name of *Portrait of the Duchess Anna Strozzi* (?) and located in the M. de Bonneval Collection, Paris.

Except as the need of a peroration is urged in excuse, one cannot follow the final paragraph, where we read, "It was not till David and Ingres that the Bronzinesque again found champions, and after a complete eclipse during the reign of Impressionism and the Ruskinian worship of the primitives, the Bronzino-tendency has found an outlet once more in the search of contemporary artists for form and solidity—the main motive behind the present Cezannesque tradition." Bronzino and Cezanne! Cannot one enjoy the Uffizi portraits and the London *Allegory* without being forced to make such a devastating connection between a princeling of the academic and a king of the primitive?

The volume will make available in English a remarkably complete reference work on Bronzino. Berenson has lent his aid in the preparation of the manuscript, and his published and spoken preferences are usually followed. When, however, the youthful critic "inclines to agree" with the master critic, one is reminded of the comment attributed to Emerson on hearing that one of his fellow philosophers had decided to accept the universe—"Gad, he'd better!"

WILLIAM SENER RUSK.

Attic Black-Figure: a Sketch. By J. D. Beazley. Annual Lecture on Aspects of Art, Henriette Hertz Trust of the British Academy, 1928: from the Proceedings of the British Academy, Vol. xiv. Pp. 50; 16 plates; paper binding. Humphrey Milford, London. 1929. \$2.50.

In this "sketch", Professor Beazley gives us an interpretation of the black-figured style of Attic vase-painting in its decorative function, an outline of its history, and appreciations of its great masters, among them two personalities not recognized before—the Lysippides and Acheloos painters. There are appendices listing attributions, and excellent plates offer reproductions of twenty-six vases. Workers in the ill-mapped field of black-figured painting must rejoice that Beazley is now applying to it his path-finding connoisseurship. A wider circle will enjoy this study as a little masterpiece of sure and subtle criticism.

H. R. W. SMITH.

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Greek and Roman Bronzes. By Winifred Lamb. Pp. xxiii, 261. 96 plates and 37 illustrations in the text. The Dial Press, New York. 1929. \$7.50.

This is the second volume to appear in the *Illustrated Library of Archaeology* edited by the learned Professor A. B. Cook of Cambridge University. It fills a long-felt need in books on archaeology and art. There have been many articles on bronzes, and excellent catalogues like Walters' *Catalogue of Bronzes in the British Museum*, and Miss Richter's *Catalogue of Bronzes in the Metropolitan Museum*. But Miss Lamb's book is the first up-to-date general handbook on the subject. It is written both for those who want an account of the general development of Greek and Roman bronzes, and for those who seek information on some particular group. Unfortunately all bronzes over one metre high and the interesting bronze statues of which so many recently have been recovered from the sea, are omitted. Only smaller figures and decorative bronzes and bronze vases are included. The book is scholarly, readable, and profusely illustrated, often with figures only recently published or not easily accessible elsewhere. There are chapters on the Prehistoric Period, the Sub-Mycenaean; Transitional and Geometric Periods; the Early Archaic period; the Sixth Century; Statuettes, Decorative Work and Utensils; the Earlier Fifth Century; the Later Fifth and Fourth Century; the Hellenistic Period; and Roman bronzes, with a subject and museum index.

The first two chapters seem to me the best, the last the least satisfactory, perhaps because so little has been done in the important field of Roman bronzes, possibly because Miss Lamb is more interested in Greek archaeology and knows better the earlier works of art. I miss many important bronzes such as the wonderful small model of a Greek horse in the Metropolitan Museum, perhaps by Calamis (*Handbook of the Classical Collection*, pp. 133-135), superior to those illustrated in plates XXXVIII and XXXIX. I miss such important Roman cooking utensils as those in Toronto and at the Johns Hopkins University (Cf. *A. J. A.*, XXV, 1921, pp. 37-54; *A. J. P.*, XXVIII, 1907, pp. 450 ff.). Unfortunately the important bronze epaulettes from Olynthus were found too late for inclusion or the statement about the Siris bronzes being the finest examples would have been modified (Cf. *A. J. A.*, XXXIII, 1929, p. 72, Fig. 20). I miss a reference to the best illustration of the Munich bronze lady (*Art*

Bulletin, V, p. 109, pl. XLV). It surely belongs to the fifth and not the fourth century B. C. A reference to Professor Young's article on the bronze statuette of a man throwing a back handspring, in the Metropolitan Museum (*A. J. A.* XXX, 1926, pp. 427-431), to Tarbell's *Catalogue of Bronzes in the Field Museum*, and to Miss Richter's article on the wonderful fifth-century bronze hydria in the Metropolitan Museum (*Antike Plastik Amelung*, pp. 183-191) would have been in place.

We badly need a book on bronze statues and on bronzes which are not utilitarian, but Miss Lamb deserves great credit for producing the first good general work in English on the subject. She has well traced the different types and discussed the most important examples. The book opens up to all lovers of art a new source of enjoyment, for these Greek bronzes have much of the power and charm of the great statues.

DAVID M. ROBINSON.

Art in Industry. By Charles R. Richards. Pp. 499, 46 illustrations. The MacMillan Company, New York. 1929. \$2.50.

A well-made book of five hundred pages with illustrations, a revised reprint of the report of a wide survey of art industries in our country, sponsored by the Department of Education of the state of New York, and the National Society for Vocational Education. The report includes a review of the means provided for the study of design in our schools and museums, and in the industries themselves, and a comparison with similar conditions in foreign countries, and ends with clearly stated conclusions from the facts found.

The findings are not encouraging. The art industries lack good designers; not mere copyists, but persons of some originality of talent,

TRANSYLVANIA COLLEGE

(Concluded from page 255)

up-to-date in construction and mechanical contrivance as one could well ask. For this reason his work, in which Morrison College takes a prominent place, will go down in history alongside the work of Latrobe, Mills, Strickland, Walter, and other staunch protagonists of our Greek Revival.

ART AND ARCHAEOLOGY

capable of real creative ideas expressing the quality of the race and of the times in machine work and for quantity production. They are ready to pay well for such design.

They do not get it, and they are inclined to put the blame on the art schools.

The report looks deeper for the cause, as we are all seeking the reason for an admitted failure of education in other lines. Perhaps teaching in the arts is going the wrong way, and inclines toward over-organization. The bottega of Renaissance Florence turned out masterpieces in all the arts, great and little. In those workshops were groups of eager young men working all together at all sorts of things under the Master, aiding one another to absorb that subtle feeling we know as style, splendid student material the product of their time's love and enthusiasm for Art and for Beauty. Perhaps, for our case, better than the school would be some such laboratory where the embryo designer could handle and get to know materials and experiment with them under guidance of an expert in each technical process, one feeling and knowing aesthetic values, and what art means in the workaday life of the world. But, after all, what is needed is a better public taste, an understanding of the value of design in civilization, a wider love of beauty. Style is of slow growth, the culmination of continued effort. We are immature.

A. BURNLEY BIBB.

Greek Rhetoric and Literary Criticism. By W. Rhys Roberts. Pp. viii; 164. Longmans, Green and Co., New York, 1928. \$1.75.

As explained in the Preface, this little book properly deals with the art of prose, as Professor Lane Cooper's companion work on *The Poetics of Aristotle* handles the art of poetry. That the art of prose has a history is perhaps often overlooked by readers, however well informed.

This history is traced by the author through the Greek period in some detail. He begins with Plato, whose attacks on sophistical rhetoric in such dialogues as the *Gorgias* and the *Phaedrus* provide us with illustrations of bad style, sharply contrasted with some of the most beautiful prose ever written. Other Platonic dialogues abound in parody, but Greek literature, beginning with the *Battle of the Frogs and Mice*, is in its comedy and satire at all times rich in parody, the chief masters being the

unique Aristophanes, and the inimitable Lucian.

In the centuries between Plato and Lucian many writers dealt with rhetoric and literary criticism, but the "high lights" are Aristotle, as represented by his *Rhetoric*, Demetrius, his late follower, Dionysius of Halicarnassus, and the unknown author of *The Sublime*. The last three of these belong to Roman days, but wrote in Greek. The great Latin stylists and literary critics are of course largely indebted to their Greek teachers, who through them have had a tremendous influence on modern prose.

HENRY RUSHTON FAIRCLOUGH.

OUT OF THE TOMBS AT CORINTH

(Concluded from page 265)

pottery which we find in the tombs is from the end of the fifth or the beginning of the fourth century. This we are able to date, since in three of the graves we found the silver Corinthian obol which was placed between the teeth of the departed as Charon's fee for transporting the body across the river Styx to the nether world. This pottery (Figure 26) is cheap, with poor glaze, and for the first time we find the use of Corinthian rippled-ware. The coins found with the Pegasus on the obverse and the trident on the reverse do not date the pottery with exactness, since these coins were in use from 431 to 338 B. C.

In the opening of 232 tombs of the North Cemetery we have watched Corinthian ceramics start from meagre beginnings, develop with oriental inspiration, flower into pottery of great richness and charm, and decline, but not without a most noble struggle against the richer and more numerous rival Attic products.

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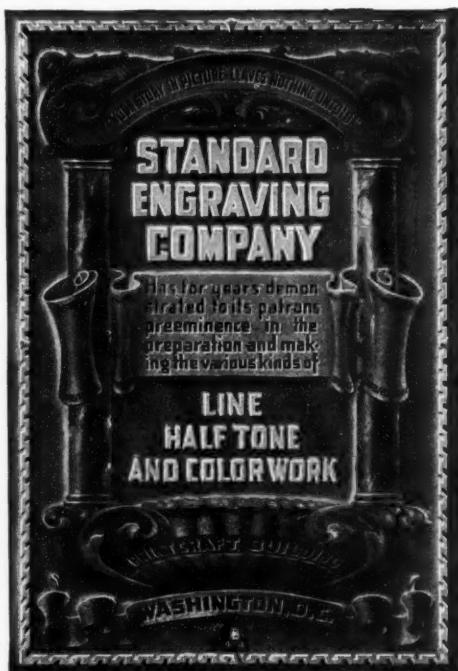
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